BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC PROGRAMS
1984-85

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

HOLLY BROWN, *piano*

Student of Paul Pollei

in

STUDENT RECITAL

8:00 p.m.
Thursday, September 6, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in E-flat Major,
Hob. XVI/28................................Franz Joseph Haydn
(1732-1809)

Allegro moderato
Menuet
Presto

Petite Suite..Béla Bartók
(1881-1945)

Slow Tune
Whirling Dance
Quasi Pizzicato
Ruthenian Dance
Bagpipes

Concerto No. 1 in C Major,
op. 15.................................Ludwig van Beethoven
(1770-1827)

Allegro con brio

INTERMISSION

Three Preludes (1938)............................ Kent Kennan
(1913-   )

Allegro scherzando
Lento, nello stile di un Chorale
Allegro con fuoco

Estampes................................... Claude Debussy
(1862-1918)

Pagodes
Soirée dans Grenade
Jardins sous la pluie

Concerto No. 2 in C Minor, op. 18.............Sergey Rakhmaninov
(1873-1943)

Moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WILLIAM MAY, *classical guitar*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, September 11, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Melancholy Galliard..................................John Dowland
(1563-1626)

The King of Denmark's Galliard.....................John Dowland

Come Heavy Sleep....................................John Dowland

Queen Elizabeth's Galliard......................... John Dowland

* * *

Introduction et Variations sur
Marlbrough s'en va-t-en guerre,
op. 28...Fernando Sor
(1778-1839)

* * *

Lute Suite in A Minor, BWV 995.............Johann Sebastian Bach
(1685-1750)

Prelude: Presto
Allemande
Courante
Sarabande
Gavotte I
Gavotte en rondeau
Gigue

* * *

Catalonian Song..............................Arr. Jack Marshall

Three Venezuelan Waltzes...........................Antonio Lauro
(1917-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

Presents

UTAH SYMPHONY ORCHESTRA

Joseph Silverstein, *music director*
Charles Ketcham, *associate conductor*

Joseph Silverstein, *conductor and soloist*

8:00 p.m.
Wednesday, September 12, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Romance No. 1 in G Major
for Violin and Orchestra, op. 50 .... Ludwig van Beethoven
(1770-1827)

Concerto in D Major
for Violin and Orchestra, op. 61 .... Ludwig van Beethoven

Allegro ma non troppo
Larghetto
Rondo

INTERMISSION

Music for Orchestra .... Leon Kirchner
(1919-)

Till Eulenspiegel's Merry Pranks, op. 28 .... Richard Strauss
(1864-1949)

Till Eulenspiegel's Merry Pranks, op. 28

"Once upon a time," Strauss seems to be saying in the opening bars of this tone poem, "there lived a clever rascal named Till Eulenspiegel." And it is not long after this introduction that Till "bobs up" in a sly phrase of the clarinet that effectively establishes his personality.

Our hero is a wickedly mischievous fellow much given to practical jokes. Somehow he always manages to come out ahead. Legend has it that he existed in medieval times and was supposed to be a wandering mechanic. He is the hero of an old Volksbuch of the fifteenth century attributed to Dr. Thomas Murner (1475-1530).

Strauss has offered no program for this composition, nor has he ever authorized the publication of a "story" or program for it. He has, however, tolerated some explanations. Here is one version: Till Eulenspiegel rides his horse through a crowded market place, scattering housewives, merchants, and goods in every direction; he disguises himself as a member of the clergy or a dandy, or an ordinary respectable citizen, and while so disguised perpetrates his most annoying mischiefs—some of them too nasty for description; he also makes love to the village maidens. Eventually he is caught, tried, and (in Strauss's musical version) hanged. It is interesting to note that in the legend, Till escapes even the gallows by a clever ruse.

However, there is no doubt in the music of Strauss that the old rogue met his doom on the gibbet. The music ends as it began, with the same storybook atmosphere. Strauss seems to be concluding with "and that is the end of our story of that old rascal Till."

* * * * * *

After the first performance of the work at Cologne on November 5, 1895, Dr. Franz Wüllner, conductor of the orchestra, asked the composer for an explanatory program of the "poetical intent" of the piece. Strauss replied: "It is impossible for me to furnish a program to *Eulenspiegel;* were I to put into words the thoughts which its several incidents suggest to me, they would seldom suffice, and they might give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding it seems sufficient to point out the two *Eulenspiegel* motives, which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them.

Few composers can ranke with Richard Strauss as a story-teller. He is unexcelled when it comes to detailed musical description, not only in the musical content as such, but in his clever, brilliant, glittering orchestration. It the words of Huneker: "No other [living] master has his stride, his stature . . . As the great narrator in modern prose is Gustave Flaubert, so Richard Strauss is the greatest musical narrator. . . ."

him with a vile pun on his 'clemency' towards the poor composer. The score assigns four staves to the violin solo, in order to leave room for alterations; and in many places all the four staves have been filled. The violinist whose criticism Beethoven took so much pains to meet produced (or, as he perhaps called it, 'created') the concerto under conditions of his own making that were not considered unusal in those days.

"The first movement was played in the first part of the program, the slow movement and the finale in the second part. Among the items which took place between these divisions was a sonata of Clement's own composing to be played on one string with the violin upside down. Then came a young violinist (Joseph Joachim) of very different calibre, who became perhaps as inseparably identified with the Beethoven Concerto as any player can be identified with a great work. Joachim's cadenzas earn the right to be treated as integral parts of the composition, instead of as necessary evils.

* * * * * *

"One might be inclined to say off-hand that the most mysterious stroke of genius in the whole work is the famous opening with five strokes of the drum which introduces the peculiarly radiant first subject on the woodwind; but in truth there is still more mystery in the astounding D-sharp which follows the second strain. . . ."

Music for Orchestra

Kirchner was born in Brooklyn of Russian-Jewish parents. They moved to the West Coast when Leon was a boy. He recalls Los Angeles during the Thirties ". . . [having] become a vortex of musical activity. A concert was an event; the balconies served as the meeting place for the young and ambitious talents of the city." He studied piano as a child and composed some pieces in his teens. He deferred to his parents' wishes to pursue a medical career and began his pre-med training. But with Schoenberg's arrival in Los Angeles in the late thirties, Kirchner abandoned a medical career and enrolled at UCLA to study with Schoenberg, exile from Hitler's Third Reich and one of the 20th century's pillars.

* * * * * *

With such diverse, towering mentors as Bloch, Sessions, and Schoenberg, it is little wonder that Kirchner has emerged in the last two decades among America's foremost composers.

Copland has said: "Kirchner's best pages are charged with an emotional impact and explosive power that is almost frightening in intensity."

Kirchner himself writes: "An artist must create a personal cosmos, a verdant world in continuity with tradition, further fulfilling man's 'awareness,' his 'degree of consciousness,' and bringing new subtilization, vision, and beauty to the elements of experience."

* * * * * *

Kirchner's most important early compositions are the Piano Sonata (1948) and the String Quartet No. 1 (1949) dedicated to Roger Sessions. Accessible to the amateur is Kirchner's Little Suite for Solo Piano (1949). There are also two songs to texts of Walt Whitman. His Sinfonia (1950) is termed his first "mature orchestral piece." At that time the composer wrote: "Most great music is highly technically oriented. In order to produce a powerful musical vision and revelation, a composer must have extraordinary technical equipment. Composers of any period must create their own technical equipment; that, in fact, is what we call style."

Kirchner's own style, which evolved gradually from the "early" works, is highly individual and evidenced in five major works written in the fifties: Sonata Concertante for Violin and Piano (1952); Piano Concerto (1953); Trio for Violin, Cello, and Piano (1954) commissioned by the Elizabeth Sprague Coolidge Foundation; Toccata for Strings, Solo Winds, and Percussion (1955); and String Quartet No. 2 (1957), a Fromm Foundation commission. The Harvard composer has continued this stream of compositions to the present and is one of the most-commissioned and widely performed American composers.

Romance No. 1 in G Major for Violin and Orchestra, op. 50

It is difficult to find, either in the writings of Beethoven or in the mass of books written about him, much information concerning the Romance in F Major heard this evening. Its opus number (50), however, tells us, indirectly, all we need to know.

In terms of popularity and number of performances, the Romance is, of course, dwarfed by the D Major Violin Concerto, opus 61 and the sonatas for violin and piano. It is nonetheless a beautiful work that deserves, and is receiving, repeated hearings.

Beethoven also wrote a Romance for Violin and Orchestra in G Major which is opus 40. The F Major Romance heard tonight was apparently composed in 1803, the year before the Eroica, opus 55. The latter work is usually the point of reference for what the commentators refer to as Beethoven's "Second Period." This would place the Romance toward the end of his "First Period."

It is scored for one flute; oboes, bassoons, and horns in pairs; and conventional strings. The scoring is light, the texture clear, and the style lyrical. Its tempo indication is Adagio cantabile, which maintains throughout. The principal melody is heard in solo violin at the outset.

Concerto in D Major for Violin and Orchestra, op. 61

This work was written in 1806 and is generally regarded as the repertory's finest. The Beethoven is the most-performed violin concerto on the subscription series during the past thirty-six years with ten performances, including tonight's. The Brahms has had eight and the Tchaikovsky four.

Many concertos for solo instrument and orchestra seem to have been written essentially as show-pieces for virtuosos of the day. Not so with Beethoven. It would be inconceivable for that master to have turned out anything for the express purpose of displaying a performer's technique.

This composition had a rather dismal first performance. Written for Franz Clement, a notable Viennese violinist, it was not completed until just prior to performance time. As a result, Clement read it at sight. It therefore did not come into any degree of popularity until Joachim, one of the great violinists of all time, revived it years later.

The solo violin does not enter in the opening movement until after a lengthy orchestral section. The first theme is announced by woodwinds following a striking introduction consisting of five taps of the tympani. (Some commentators claim there is a story to the effect that these tones were suggested to Beethoven upon hearing a neighbor knock at his door for admission late one night.)

The second theme is heard in the winds, followed by the same five notes heard previously in the tympani, now in the violins. The solo violin enters. The first part of the movement is now repeated, with the solo violin playing the themes or embroidery-like facsimiles of theme. At the conclusion of the main body of the movement a cadenza is heard followed by a short coda.

The second movement, Larghetto, finds the solo instrument confining its efforts largely to elaborate figuration around the theme sung by the orchestra. There is a cadenza leading to the finale.

This movement is in rondo form and is based on a theme of folk-dance nature. Another cadenza is provided for near the conclusion.

Beethoven wrote none of the cadenzas heard in this work. It was the custom of his day to leave the improvisation of the cadenza to the skill of the performer himself. Beethoven, however, usually supplied explicit instructions concerning what should be done.

* * * * * *

Sir Donald Tovey writes the following on examination of the original (autograph) Beethoven score:

"The autograph of Beethoven's Violin Concerto is a lesson in the correct attitude of a composer towards a player. It was written for a virtuoso of the name of Clement, and is inscribed to

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The London Times

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BELINDA LEE PRATT, *horn*

Assisted by:

Elan McMahan, *piano*
Lorchin Pulsipher, *violin*

in

SENIOR RECITAL

8:00 p.m.
Thursday, September 13, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Horn and Piano in
E-flat Major, op. 178........................Joseph Rheinberger
(1839-1901)

Con moto
Quasi adagio
Con fuoco

Scherzo Concertante for Horn
and Piano.....................................Václav Nelhýbel
(1919-)

INTERMISSION

Trio for Piano, Violin, and Horn
in E-flat Major, op. 40........................Johannes Brahms
(1833-1897)

Andante
Scherzo
Adagio mesto
Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LOIS JOHNSON, soprano

Assisted by:

Marilyn Collard, *piano*

in

FACULTY RECITAL

8:00 p.m.
Friday, September 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

O Magnify the Lord
(Chandos Anthems No. 8)................George Frideric Handel
(1685-1759)

Care selve, from *Atalanta*...............George Frideric Handel

Rejoice Greatly, O Daughter
of Zion, from *Messiah*...............George Frideric Handel

Zigeunerlieder, op. 103......................Johannes Brahms
(1833-1897)

He, Zigeuner
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche
Röslein dreie in der Reihe
Kommt dir manchmal
Rote Abendwolken

INTERMISSION

Hermit Songs, op. 29...........................Samuel Barber
(1910-)

At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea Snatch
Promiscuity
The Monk and His Cat
The Praises of God
The Desire for Hermitage

La mamma morta, from *Andrea Chenier*..........Umberto Giordano
(1867-1948)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CAROL R. PEACOCK, *flute*

Student of Susan Goodfellow

Assisted by:

Chip Prince, *harpsichord*
Holly Rose, *piano*
Suzanne Ostler, *violin*
Shauna Smith, *viola*
Lisa Harline, *cello*
Michele Golightly, *piano*

in

JUNIOR RECITAL

6:00 p.m.
Friday, September 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in B Minor for Flute
and Harpsichord, BWV 1030 ....Johann Sebastian Bach
(1685-1750)

Andante
Largo e dolce
Presto--Allegro

Chip Prince, *harpsichord*

Three Romanzen, op. 94..........................Robert Schumann
(1810-1856)

Nicht schnell
Einfach, innig
Nicht schnell

Holly Rose, *piano*

Night Soliloquy.............................Kent Wheeler Kennan
(1913-)

Michelle Golightly, *piano*

INTERMISSION

Quartet in A Major, K. 298............Wolfgang Amadeus Mozart
(1756-1791)

Andantino
Menuetto
Allegro grazioso

Suzanne Ostler, *violin*
Shauna Smith, *viola* Lisa Harline, *cello*

Andante Pastoral et Scherzettino..................Paul Taffanel
(1844-1908)

Holly Rose, *piano*

WORLD OF DANCE PROGRAM

STRIKE UP THE BAND
Cougarettes

POSIN'
The Dancers' Company

GIRLS CLOG
TETON MOUNTAIN STOMP
MODERN CLOG
International Folk Dancers

TANDELEI
Theatre Ballet

MODERN MEDLEY
Ballroom Dance Company

LOLLIPOP TREE
CAREFREE
Children's Dance Company

MEN'S DANCE
The Dancers' Company

[redacted]
Cougarettes

THE BIRCH TREE
International Folk Dancers

DESTINY
CHA-CHA
Ballroom Dance Company

BALLET FOR FARCE
Theatre Ballet

JUMP
Cougarettes

BALLROOM SPECIALTY

TILINGOLINGO
HUATEQUE
MACHETE
International Folk Dancers

JUKEBOX
Theatre Ballet

FOOTLOOSE
Ballroom Dance Company

DOO WAH
The Dancers' Company

Sponsored by the Department of Dance
College of Physical Education

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BALLROOM DANCE COMPANY	Lee Wakefield
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CHILDREN'S DANCE	Chris Ollerton Kathie Debenham

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December 6–7, 8 p.m.
Marriott Center

BALLET IN CONCERT

Theatre Ballet
January 24–26, 8 p.m.
de Jong Concert Hall

DANCE IN CONCERT

Modern Dance
February 14–16, 8 p.m.
Pardoe Theatre

BALLROOM DANCE COMPANY CONCERT

Ballroom Dance Company
February 20–22, 8 p.m.
Smith Fieldhouse

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BRIGHAM YOUNG UNIVERSITY
Performing Arts Series
presents

LEONARD PENNARIO

September 27, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

THE GLORY OF GOD IS INTELLIGENCE

PROGRAM

Intermezzo in B Minor, op. 119, no. 1 .... Johannes Brahms
(1833–1897)

Intermezzo in E Minor, op. 119, No. 2 .... Johannes Brahms

Intermezzo in C Major, op. 119, no. 3 .... Johannes Brahms

Rhapsody in E-flat Major, op. 119, no. 4 .... Johannes Brahms

Three Preludes .... Claude Debussy
(1862–1918)

La puerta (A Gateway of the Alhambra Palace)
La fille aux cheveux de lin (Girl with the Flaxen Hair)
Feux d'artifice (Fireworks)

* * *

Sonata in A Major, D. 959 .... Franz Schubert
(1797–1828)

Allegro
Andantino
Scherzo: Allegro vivace
Rondo: Allegretto

INTERMISSION

Excursions .... Samuel Barber
(1910–1981)

Un poco allegro
In slow blues tempo
Allegretto
Allegro molto

Nocturne for the Left Hand Alone .... Alexander Skryabin
(1827–1915)

Ballade in A-flat Major, op. 47 .... Frédéric Chopin
(1810–1849)

Scherzo in B-flat Minor, op. 31 .... Frédéric Chopin

LEONARD PENNARIO

Few artists can match the brilliant accomplishments of the American pianist Leonard Pennario. With every major orchestra in America, Pennario has performed with uncommon success. Acclaim emanates from audiences and critics alike for his performances with the "Big Five": Chicago Symphony, Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic, and Cleveland Orchestra. Travelling throughout North America, Pennario is known as guest artist with the Los Angeles Philharmonic, National Symphony Orchestra, Minnesota Orchestra, Pittsburgh Symphony, Toronto Symphony, Detroit Symphony, Atlanta Symphony, Baltimore Symphony, Buffalo Philharmonic, Cincinnati Symphony, Dallas Symphony, New Orleans Symphony, Saint Louis Symphony, Seattle Symphony, and Vancouver Symphony, among others.

Highlighting Mr. Pennario's 1984–85 season is a tour of Yugoslavia and Bulgaria in May, with concerts scheduled in Zagreb and Sofia, among other major cities. In the spring of 1984, he made his first tour of the Far East, appearing in recital and with orchestras in Hong Kong, Taiwan, Singapore, and Manila. In other parts of the world, the list continues to be as impressive: Berlin Philharmonic, Vienna Symphony, London Philharmonic, London Symphony, Philharmonia Orchestra, Royal Philharmonic, BBC Symphony, Halle Orchestra, Hague Philharmonic, Bayerischen Rundfunks, Tonhalle Orchestra, and Frankfurt Symphony, among others.

Innumerable concerts with the greatest orchestras have made Pennario the choice of world-famous conductors. Among the nearly one hundred eminent artists with whom he has collaborated, the list must include Eugene Ormandy, Sir George Solti, Zubin Mehta, André Previn, Seiji Ozawa, Otto Klemperer, Fritz Reiner, Rafael Kubelik, Leopold Stokowski, Thomas Schippers, Arthur Fiedler, André Kostelanetz, Sir John Barbirolli, Edward Van Beinum, Sir Adrian Boult, Vladimir Golschmann, Josef Krips, Dmitri Mitropoulos, Pierre Monteux, Charles Munch, Artur Rodzinski, Kenneth Schermerhorn, Robert Shaw, and Alfred Wallenstein.

Of the artist's concerts with the Berlin Philharmonic and Rafael Kubelik, *Die Welt* (Berlin) cited his "superb technique and keyboard touch of exceptional sensitivity." *Le Figaro* (Paris) calls Pennario "a phenomenon of the piano." In London, Andrew Porter told his readers in *The New Statesman* and *The Nation*, "Nobody today plays the piano *better* than Pennario." Following a concert in Amsterdam, *De Tijd* wrote: "He has a spiritual maturity and a musical control that only a few pianists achieve in their lives."

In Carnegie Hall and in Los Angeles, Pennario collaborated in history-making concerts with Jascha Heifetz and Gregor Piatigorsky. Thousands of music lovers attended, hearing these three great artists in brilliant performances of trios by Beethoven, Brahms, Dvořák, Arensky, Turina, and Mendelssohn. These events were so successful that they were recorded by RCA and are still best-sellers today. The *Los Angeles Times* declared: "Whatever a trio of such stature chooses to play will be worth hearing. Conception, performance and ensemble will be perfection, the last word in artistic standards." Pennario considers the trio performances with Jascha Heifetz and Gregor Piatigorsky to be among the most memorable experiences in his career. Since that time he has joined in trios with other distinguished artists, to great acclaim. In the 1984–85 season, he performs with Ruggiero Ricci and Nathaniel Rosen.

An auspicious event marked the start of Leonard Pennario's career. The Dallas Symphony Orchestra urgently needed a pianist to replace an indisposed artist. Sir Eugene Goosens (who knew of the dilemma) wired his high recommendation of the pianist, at that time a youngster of twelve years. The concerto to be performed was the Grieg, and although Pennario had never seen, heard, or studied the score, he made his professional debut within six days and played such a stunning performance, he was immediately launched on one of the most glorious careers in the annals of American history. Soon after, an appearance was slated with the Los Angeles Philharmonic.

Another unexpected twist of fate preluded Mr. Pennario's debut with the New York Philharmonic at Carnegie Hall. A national concert tour for the pianist was interrupted when the United States Army enlisted the services of Mr. Pennario, compelling him to perform Liszt's Concerto in E-flat at Carnegie Hall in his Army uniform. Mr. Pennario's performance, graced by the New York Philharmonic under the baton of Artur Rodzinski, conquered Manhattan's critics.

Under the baton of Dmitri Mitropoulos, Rakhmaninov was featured soloist playing his own piano concertos with the then named Minneapolis Symphony (now the Minnesota Orchestra). After the death of Rakhmaninov, it was Maestro Mitropoulos who asked Pennario to perform Rakhmaninov's Second Piano Concerto in a memorial concert dedicated to the great Russian composer.

Pennario has recorded on the Angel, Seraphim, RCA, Columbia, Vox, and Pantheon labels. Chopin's Polonaises and Waltzes are the two most recent releases of his projected series of the complete solo piano works of Chopin for Angel. In the fall of 1984 he records the Ballades.

As a composer, Pennario has written a number of works for piano that have been published and earned him membership in the American Society of Composers, Authors and Publishers (ASCAP). This distinguished artist has also appeared at the White House and is a regular guest at summer festivals, which have included the Hollywood Bowl, Mann Music Center in Philadelphia, and Brevard Music Center in North Carolina.

The Endellion String Quartet

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

TERRI McKAY, *mezzo-soprano*

Student of Flora Nielsen

Assisted by:

Gretchen Hubbert, *piano*
L. Ara Norwood, *guitar*
Alan Giambattista, *harpsichord*
Julie Bennet, *cello*

in

SENIOR RECITAL

8:00 p.m.
Friday, October 5, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Program

Mein gläubiges Herze,
from Cantata BWV 68...............Johann Sebastian Bach
(1685-1750)
Komm, süsser Tod, BWV 478...............Johann Sebastian Bach

O Sleep, Why Dost Thou Leave Me?
from Semele.....................George Frideric Handel
(1685-1759)
Sì, tra i ceppi,
from Berenice ....George Frideric Handel

Mr. Giambattista, *harpsichord*
Miss Bennet, *cello*

****

Wie Melodien zieht es mir, op. 105, no. 1.....Johannes Brahms
(1833-1897)
Die Mainacht, op. 43, no. 2...................Johannes Brahms

Ich hab in Penna einen Liebsten,
from Italienisches Liederbuch................Hugo Wolf
(1860-1903)
Mignon, from Goethe Lieder.........................Hugo Wolf

Miss Hubbert, *piano*

****

Près des remparts des Séville,
from Carmen............................Georges Bizet
(1838-1875)

INTERMISSION

Tres Canciónes.................................Ariel Ramirez

Alfonsina y el mar
El clavel del aire blanco
Las cartas de Guadalupe

Mr. Norwood, *guitar*
Miss Hubbert, *piano*

Despite and Still..............................Samuel Barber
(1910-1981)

A Last Song
My Lizard (A Wish for Young Love)
In the Wilderness
Solitary Hotel
Despite and Still

Miss Hubbert, *piano*

BRIGHAM YOUNG UNIVERSITY
Performing Arts Series
presents

THE ENDELLION STRING QUARTET

Andrew Watkinson, *violin*
James Clark, *violin*
Garfield Jackson, *viola*
David Waterman, *cello*

October 10, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

THE GLORY OF GOD IS INTELLIGENCE

PROGRAM

String Quartet in G Major, K. 387 .... Wolfgang Amadeus Mozart
(1756–1791)

Allegro vivace assai
Menuetto and Trio
Andante cantabile
Molto allegro

String Quartet No. 3 .... Béla Bartók
(1881–1945)

Prima parte—Seconda parte—
Recapitulazione della prima parte

INTERMISSION

String Quartet in F Major, op. 135 .... Ludwig van Beethoven
(1770–1827)

Allegretto
Vivace
Lento assai
Grave, ma non troppo tratto—Allegro

THE ENDELLION STRING QUARTET

Few young instrumental ensembles have made such a sudden and dramatic impact on the music scene as the Endellion String Quartet from London. Formed only at the beginning of 1979, they had an immediate success at the International String Quartet Competition in Portsmouth, England, where they placed second among twenty quartets from around the world and also won the prize voted by the audience. The jury included some of the most familiar names in the music world, such as Yehudi Menuhin and members of the Amadeus, Bartók, and Borodin Quartets. Shortly thereafter, the Quartet won First Prize in the British String Quartet Competition in London and a prestigious award from the Greater London Arts Association. Last season, the "Endellions" made over one hundred concert and festival appearances in Europe and numerous recordings for the BBC.

In the spring of 1981, the Quartet came to New York, won the Young Concert Artists International Auditions, and made their debut in the Young Concert Artists Series at the 92nd Street Y in New York and in the Young Concert Artists Series in Washington, D.C. at the John F. Kennedy Center.

In 1983 the Quartet completed extensive tours of the USA, Australia and New Zealand, Denmark, France, Switzerland, Holland, Austria, Italy (in residence at the Spoleto Festival), and Finland (in residence at the Kuhmo Festival). In addition, they have recently toured in Belgium, Greece, and West Germany.

The Quartet's coast-to-coast tour of the United States through Young Concert Artists took them to such varied places as Ambassador Auditorium in Pasadena, California; the Norton Gallery in West Palm Beach, Florida; and Lawrence University in Appleton, Wisconsin. They have appeared at the Brooklyn Academy of Music; the Grand Cayman Islands; the Candlelight Concert Series in Columbia, Maryland; Arizona State University; and throughout California, including Carmel, Napa Valley, Stockton, and Santa Rosa.

In the 1984–85 season, the Quartet will perform at universities across the country, including the University of Wisconsin, Ohio State University, Skidmore College, the Institute for Advanced Study (Princeton), and the Krannert Center for the Performing Arts in Urbana, Illinois.

The Crucible

Coming Nov. 1, 2, 7, 9, 10, 1984 – 8:00 p.m.
de Jong Concert Hall
Student/Faculty $3.00/General Public $4.50
For more information call 378-7444

Joseph Robinson – Oboe

Coming Nov. 8, 1984 – 8:00 p.m.
Madsen Recital Hall
Students/Faculty $3.00/General Public $4.00
For more information call 378-7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CONCERT CHOIR

Mack Wilberg, *director*

and

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald J Staheli, *director*

8;00 p.m.
Wednesday, October 17,1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Deo dicamus gratias....................Gottfried August Homilius
(1714-1785)

Ave Maria..Jacob Arcadelt
(?1505-c.1568)

Der Geist hilft unsrer Schwachheit auf,
BWV 226.......................Johann Sebastian Bach
(1685-1750)

Likewise the Spirit also helpeth our infirmities: for we know not what we should pray for as we ought: but the Spirit itself maketh intercession for us with groanings which cannot be uttered.
And he that searcheth the hearts knoweth what is the mind of the Spirit, because he maketh intercession for the saints according to the will of God.
(Romans 8:26-27)

Thou holy Fire, sweet Comforter,
Help us remain steadfast in thy service
With joy and comfort,
That affliction will not turn us away.
O Lord, through Thy power
Prepare and strengthen the flesh's weakness,
That we may valiantly struggle through death and life
As we press forward to Thee. Alleluia

Let All Mortal Flesh Keep Silence.......Edward Cuthbert Bairstow
(1874-1946)

Sing Ye Merrily, op. 90, no. 7................Arnold Mendelssohn
(1855-1933)

Have You Seen the White Lily Grow,
from The Hour Glass...........................Irving Fine
(1914-1962)

O Know to End as to Begin,
from The Hour Glass...........................Irving Fine

Bushes and Briars...................Arr. Ralph Vaughan Williams

I'll Ay Call in by Yon Town,
from Three Scottish Folksongs...........Arr. Mack Wilberg

Paul C. Pollei and Ronald J Staheli, *piano*

Sometimes I Feel Like a Motherless Child.......Arr. Roger Wagner

Annette Frazier, *soprano*

Didn't My Lord Deliver Daniel.................Arr. Carl Haywood

Concert Choir

INTERMISSION

O admirabile commercium...........................Jacob Handl
(1550-1591)
Verbum caro factum est.........................Hans Leo Hassler
(1562-1612)
Schaffe in mir, Gott, ein rein Herz,
op. 29, no. 2............................Johannes Brahms
(1833-1897)

Create in me a clean heart, O God;
and renew a right spirit within me.

Cast me not away from thy presence;
and take not thy holy spirit from me.

Restore unto me the joy of thy salvation;
and uphold me with thy free spirit.

Prologue, from Sweeney Todd....................Stephen Sondheim
(1930-   )
Send in the Clowns, from A Little Night Music....Stephen Sondheim

Company, from Company.........................Stephen Sondheim

My Song in the Night.......Southern Folk Hymn--Paul Christiansen

God Hears Me When I Pray.........................Merrilee Webb
(1960-   )
Benedicamus Domino..............................Peter Warlock
(1894-1930)

Brigham Young University Singers

CONCERT CHOIR

Mack Wilberg, director
Cary Cammack and Daniel Wallenberg, student assistants

Sopranos

Cynthia Anderson
Jennifer Barton
Jennifer Brown
Susan Bullock
Ruth Christensen
Ruth Clegg
Robin Farnsley
Julie Fielding
Annette Frazier
Marcia Hatch
Dianna Hope
Tara Janson
Julie Johnson
Carie Juchau
Patricia Lathrop
Lori Lish
Kresten Matich
Rebecca Olpin
Charlene Padgett
Ginger Peterson
Pennie Peterson
Carla Pratt
Lynette Toronto

Altos

Cheryl Brown
Stacey Brown
Lila Burrie
Leann Clark
Carolyn Cook
Jillayne Hales
Lisa Harston
Gretchen Hubbert
Debbie Larsen
Michelle Lingren
Amy Parker
Jennifer Parker
Barbara Peterson
Lori Pincock
Glenda Stone
Rinda Taylor
Alison Westenskow
Marianna Whitaker
Linda Woodruff
Cindy Young

Tenors

Richard Andrus
Richard Bigler
Shaun Butler
David Christensen
Karl Ebeling
Kelly Fullmer
David Hunt
Michael Kennelly
David Kern
Joe McDaniel
Rodney McDonnell
James Murphy
Allen Pack
Robert Paietta
Darrel Perry
Richard Ussell
Ken Shelley
Larry Whipple

Basses

Ryan Anderson
Michael Basford
Clark Bassett
Keith Bradshaw
Drew Christensen
Mark Cook
Gery Decker
Vaughn Fairbanks
David Fisher
Paul Frederickson
Darren Gillette
Barry Goldberg
Chad Kearsley
Sean Lindsay
Rourke Mace
Curtis Martin
Dwight Ostergaard
Mark Olivier
Dallas Peterso
Mark Peterson
Vernon Richards
Chip Schlesser
James Seeley
Kelly Sorenson

CHOIR OFFICERS

President, James Seeley
Vice-President, Dallas Peterson
Secretary, Alison Westenskow Treasurer, Susan Bullock
Accompanist and Co-Social Chairman, Dwight Ostergaard
Co-Social Chairman, Jennifer Barton

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald J Staheli, director
Sandefur Schmidt and Brady Allred, assistant directors

Sopranos

Carol Ann G. Allred
Hilary Dalton
Jana Dewey
Cheri H. Hancock
Nancy Larson
Allison Prestwich
Mary Reeve
Yvette Ward
Krista Lee Wright

Altos

Tracey Fredman
Janet Humphreys
Helen McCurdy
Lorri P. McHardy
Katrina Millet
Vanesa Read
Sandefur Schmidt
Kristen Smyth
Alice Warner
Martha West

Tenors

Brent Braithwaite
Tim Brewster
Paul Broomhead
Stephen Bement
Rob Hancock
Gary Miner
Curtis Rindlesbacker
John Sasine
Gale Skousen

Basses

Brady Allred
Burke Charlton
Boyd Craig
Jon Linford
Carlos Lingard
Gregor McHardy
Chris Read
Marlin Smith
Vaughn Stephenson
Mike Wadsworth
David Warner

BRIGHAM YOUNG UNIVERSITY SINGERS COUNCIL

President, Boyd Craig Vice-President, Janet Humphreys
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Passport person, Martha West Set-up Chairman, Curtis Rindlsbaker

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ALAN PORTZLINE, *clarinet*

DIANA THOMPSON, *piano*

Student of David M. Randall

Assisted by:

Chip Prince, *piano*
Steve Erickson, *piano*

in

JOINT RECITAL

6:00 p.m.
Friday, October 19, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

French Suite in E Major....................Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Gigue

Sonata in E-flat Major, op. 120, no. 2..........Johannes Brahms
(1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto
Allegro

Mr. Prince, *piano*

INTERMISSION

Concerto in G Minor...........................Felix Mendelssohn
(1809-1847)

Allegro

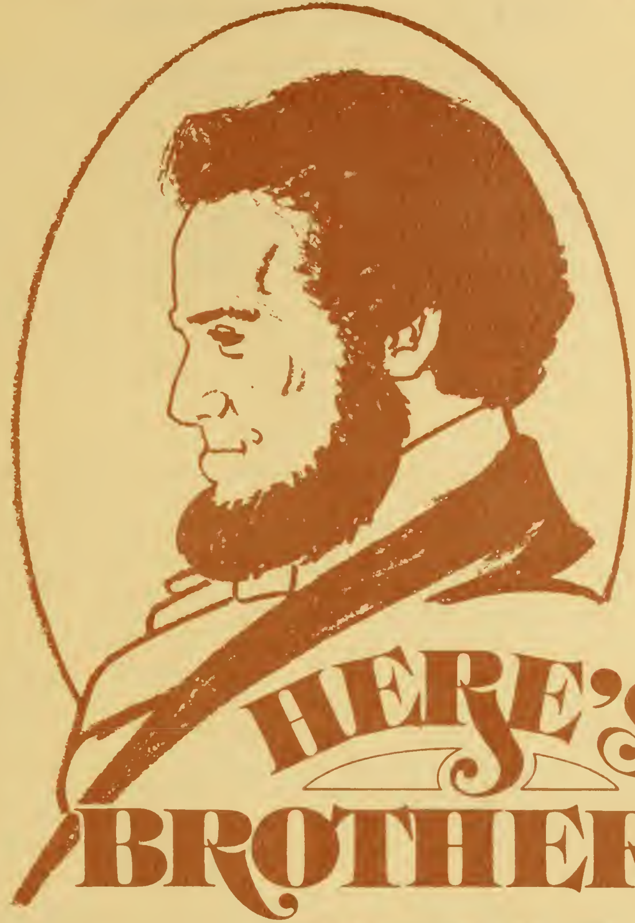
Mr. Erickson, *second piano*

Capriccio, op. 116, no. 3......................Johannes Brahms

Three Christmas Pieces for
Unaccompanied Clarinet....................Alan Portzline
(1958-)

God Rest Ye Merry Gentlemen
Coventry Carol
Carol of the Bells

Ballade....................................Leonie Perminov



HERE'S BROTHER BRIGHAM

Written and Performed by

JAMES ARRINGTON

". . . We heartily endorse this splendid production, HERE'S BROTHER BRIGHAM, as the only authorized one-man show of Brigham Young's life story."

The Brigham Young
Family Association

Sponsored By
Culture
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WHO WAS BRIGHAM YOUNG?

> *"I can't undertake to explain Brigham Young to Your Atlantic citizens or expect you to put him at his value. Your great men Eastward are to me like your ivory and pearl-handled table knives, balanced handles, more shining than the inside of my watch case, but with only edge enough to slice bread and cheese or help spoon victuals, and all alike by the dozen one with another. Brigham is the article (that) sells out West with us, between Roman cutlass and a beef butcher knife, the thing to cut up a deer or cut down an enemy, and that will save your life or carve your dinner every bit as well, though the handpiece is buckhorn and the case a hogskin hanging in the breach of your pantaloons. You, that judge of men by the hand and sheath, how can I make you know a good blade?"*
>
> Jedediah M. Grant, an early settler

Brigham Young certainly is one of the most controversial and commanding figures of the old West. Since his death in 1877, the real Brigham Young is all but lost from the pages of American History, and only a handful of Western History buffs and historians recognize the enormous impact of this great man.

However, during his lifetime, Brigham Young's notoriety grew by leaps and bounds until he was regarded as one of the favorite villains of the time. Scurrilous and fantastic stories found their way onto the front pages of the country's newspapers. One sided, erroneous and down right libelous accounts were widely circulated and sensationalized in books, cartoons and editorials.

In spite of his well-publicized infamy, Brigham Young paid little attention while rolling up his sleeves to build a "Kingdom of God" from the ground up. In the thirty-year period from 1847 till his death, Brigham young colonized over 500 settlements in a 200,000 square mile area and directed the migration of over 80,000 settlers from the United States, Great Britain, Scandanavia, and Continental Europe to these remote outposts in untamed country. As Indian agent for the new Territory he managed to treat the Indians with such respect and kindness that when the United States Army came after him (for suspected subversion) the Indians were on his side. He founded three colleges which bore his name, a theatre, and most of the economic enterprises that developed the region's natural resources. As governor he was primarily responsible for the building of a transcontinental railroad and telegraph through Utah and Nevada. As President of The Church of Jesus Christ of Latter-day Saints, he presided over growth and missionary activity in many parts of the world. Yet, with all of his other responsilities, he maintained as happy, extensive and celebrated a family as has ever been seen on this continent.

Even in his day when it was still possible for a man to be many things, Brigham Young stands as a remarkable example of personal energy, religious zeal, and vast accomplishment. Loved and trusted by his associates, hated and slandered by his enemies, to this day the name Brigham Young is more enigma than anything else. And Brigham understood this, for to the editor of the *New York Herald* he said:

> *"While I regret that my mission is not better understood by the world, the time will come when I will be understood, and I leave to futurity the judgement of my labors and the results as they shall become manifest."*

We Proudly Present

Here's Brother Brigham

"An evening of entertainment, education, and edification, presented for the diversion of the assembled gentlemen and ladies comprised of the following: A visit with his Excellency, the right honorably renowned Mr. Brigham Young. First Governor of the territory of Utah, statesman, pioneer, colonizer, and husband to many, sustained as President of the Church of Jesus Christ of Latter-day Saints called by the Mormons "A Prophet of God."

A one-man show, written, directed and performed by
MR. JAMES W. ARRINGTON
The Gracious Musical Arrangements . . . . Mr. J.A.C. Redford

Audience Take Note

THERE WILL BE ONE TEN MINUTE INTERMISSION

- ***Crying children are like good intentions, they should be carried out.***
- ***The audience is respectfully requested to refrain from excess whispering or snoring.***
- ***Gentlemen are implored not to spit upon the floor.***
- ***In case of Indian attack those of courageous heart are free to join the management and actors in a valiant defense of the house.***

Warning! ***Anyone caught attempting to photograph or in any way record the proceedings may be summarily ejected from the theatre or risk confiscation of the offending device.***

Here's Brother Brigham is the culmination of thousands of hours of careful research including diaries, letters, and speeches recorded during Brigham's life and many articles, papers and biographies written since his passing. With a very few exceptions, what you hear tonight is directly quoted from these existing records. Much of this research has only recently been developed by dedicated historians and sheds much needed light on the character and personality of this great man.

To date ***Here's Brother Brigham*** has traveled over 280,000 miles since its first performance in 1976 at Brigham Young University. The play has been seen by an estimated 150,000 people in 400 performances ranging from Alaska to Albequerque and Hawaii to Boston (at the Hasty Pudding Club). Before letting the production "rest" in 1981 the play traveled to Canada and finally to a triumphant three week tour of England finishing in London.

ABOUT THE ARTIST

Mr. Arrington has proven himself to be a unique and widely accomplished individual in the theatre world. After receiving a BFA in theatre at Utah State University, he was invited to attend the prestigious American Conservatory Theatre where he studied and performed for three years under full scholarship. In San Francisco he landed his first professional acting job: a tap dancing Christmas tree.

With such an auspicious beginning he continued to develop his talent for character acting in a wide variety of roles including such plays as *The Crucible, The Cherry Orchard, Cyrano de Bergerac, Five Finger Exercise, The Miser* and eventually landing the lead role in the tragic *King Lear* at the ripe old age of twenty-two. Classically trained, Mr. Arrington has played major roles in twelve of Shakespeare's plays.

A past member of six regional and community theatre groups, Mr. Arrington played at the Utah Shakespeare Festival and became artistic director of Castle Productions one summer where he wrote and directed The *Razzle Dazzle Castle Review* and *Taming of the Shrew*. He has since directed many plays and musicals including *Threads of Glory* and *Charlie's Monument*, the BYU opera of 1983, *Tartuffe*, and *Shenandoah* and *Promised Valley* during the 1984 season at Promised Valley Playhouse.

Along with work on the legitimate stage Arrington has played roles in several films including *Home on the Range*, *Brigham* and a new movie for PBS entitled *Lorenzo*. His background also includes voiceovers for radio and television, cartoon character voices and he has recently been a featured player on the children's television program *Poco's Place*.

Although his play *Here's Brother Brigham* was Mr. Arrington's first adventure into playwriting, his new plays have appeared successfully including the prizewinning *Farley Family Reunion* and another one-man-show, *J. Golden*.

Mr. Arrington currently makes his home in Orem, Utah with his wife, Elisa and their new son, Joseph: "My best work, by far!"

Special Thanks and Great Appreciation to:

The Church of Jesus Christ of Latter-day Saints
Historian's Office and Arts and Sites Division

Ron Esplin, The Brigham Young Family Association
Brigham Young University Department of Theatre & Cinematic Arts
The Carlos Phillips Family
Leonard and Grace Arrington

And all those who have graciously provided help, expertise,
and encouragement over the years.

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JAMES ARRINGTON PRODUCTIONS
960 West 100 South Orem, Utah 84058

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROSALIE BOMAN, *piano*

Student of Robert Smith

in

JUNIOR RECITAL

8:00 p.m.
Saturday, October 20,1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Major, K. 140....................Domenico Scarlatti
(1685-1757)
Allegro non molto

Sonata in E Major, K. 380....................Domenico Scarlatti
Andante commodo

Sonata in D Major, K. 388....................Domenico Scarlatti
Presto

Sonata in A Major, K. 331...............Wolfgang Amadeus Mozart
(1756-1791)

Andante grazioso con variazioni
Menuetto
Alla Turca--Allegretto

INTERMISSION

Phantasiestücke, op. 12..........................Robert Schumann
(1810-1856)

Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRIGHAM YOUNG UNIVERSITY SAXOPHONE QUARTET

Ray Smith, *soprano* Rick Hammarstrom, *tenor*

Daron Bradford, *alto* Mark Sheldon, *baritone*

Assited by:

Steve Erickson, *piano*
Jeffrey Campbell, *bass*
Randy Ficklin, *drums*

8:00 p.m.
Wednesday, October 24, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Badinerie for Saxophone Quartet (1972)...........Claude Ricard

Trois Conversations..............................Paul Pierné
(1874-1952)

Conversation amusante
Conversation sentimentale
Conversation animée (Dispute)

Quartet in C Major, op. 76, no. 3.........Joseph Haydn--Stanton
(1732-1809)

Allegro--Presto

INTERMISSION

Petit quatuor pour saxophones (1939).............Jean Françaix
(1912-)

Gaguenardise
Cantilène
Sérénade comique

Andante et scherzo quatuor de saxophones (1938)....Eugène Bozza
(1905-)

Andante
Scherzo

Cheek to Cheek............................Irving Berlin--May
(1888-)

Dancing on the Ceiling....................Irving Berlin--May

Steve Erickson, *piano*
Jeffrey Campbell, *bass*
Randy Ficklin, *percussion*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita No. 1 in B-flat Major........................Johann Sebastian Bach
(1685-1750)

Impromptu, op. 142, no. 1..................................Franz Schubert
(1797-1828)

Nancy Larson, *piano*

Poème, op. 25...Ernest Chausson
(1855-1899)

Mark Taylor, *violin*
Nancy Larson, *piano*

Nocturne in C-sharp Minor, op. 27, no. 1.........Frédéric Francois Chopin
(1810-1849)

Polonaise in C Minor, op. 40, no. 2..............Frédéric Francois Chopin

Prelude - La Cathédral engloutie.............................Claude Debussy
(1862-1918)

Kelly Koerper, *piano*

Wednesday, October 24, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE CHAMBER ENSEMBLES
FUNDED BY THE NATIONAL ENDOWMENT FOR THE ARTS

in a

DEMONSTRATION CONCERT

WOODWIND QUINTET

Brady Allred, *flute*
Barbara Peterson, *oboe*
Alan Portzline, *clarinet*
Brian Peterson, *bassoon*
Doran Davis, *French horn*

STRING QUARTET

Mark Taylor, *violin*
James Waite, *violin*
Nancy Call, *viola*
Julie Bennet, *cello*

BRASS QUINTET

Robert Peterson, *trumpet*
Jeff Grundvig, *trumpet*
Linda Seamons, *French horn*
Mark Ammons, *trombone*
Joel Kimsey, *tuba*

8:00 p.m.
Thursday, October 25, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Divertimento No. 1 in B-flat Major..................Joseph Haydn
(1732-1809)

Allegro con spirito
Andante
Allegretto

Suite for Woodwind Quintet (1957)...............Gunther Schuller
(1925-)

Blues
Toccata

The Cascades............................Scott Joplin--Frackenpohl
(1868-1917)

Woodwind Quintet in E-flat Major, op. 88, no. 2....Antoine Reicha
(1770-1836)

Allegro molto

* * *

String Quartet in E-flat Major, op. 12..........Felix Mendelssohn
(1809-1847)

Adagio non troppo--Allegro non tardante

Canon in D Major...........................Johann Pachelbel--Ades
(1653-1706)

Scott Joplin's New Rag......................Scott Joplin--Zinn
(1868-1917)

* * *

The Beehive Brass Overture.......................Robert Peterson
(1956-)

The Honey Suckle.......................Anthony Holborne--Schwarz
(1584-1602)

Hava Nigilah (Jewish Folk Song).............Arr. Robert Peterson

O Lord God....................................Pavel Chesnokov
(1877-1944)

When I'm Sixty-Four.......John Lennon and Paul McCartney--Holmes
(1940-1982) (1942-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SALLY SMITH, *piano*

LAUREL ROBERTS, *piano*

Student of Robert Smith

in

JOINT PREPARATORY RECITAL

5:30 p.m.
Tuesday, October 30. 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata K. 140 in D Major........................Domenico Scarlatti
(1685-1757)

Sonata K. 294 in D Minor........................Domenico Scarlatti

Sonata No. 2 in G Minor, op. 22.....................Robert Schumann
(1810-1856)

So rasch wie möglich

Etude in C-sharp Minor, op. 25, no. 7.............Frédéric Chopin
(1810-1849)

Sonata No. 2 in D Minor...........................Sergey Prokofiev
(1891-1953)

Vivace

Concerto No. 2.................................Sergey Rakhmaninov
(1873-1943)

Allegro scherzando

Miss Smith, *piano*

INTERMISSION

Sonata K. 105 in G Major........................Domenico Scarlatti

Sonata K. 216 in E Major........................Domenico Scarlatti

Sonata K. 18 in D Minor.........................Domenico Scarlatti

Sonata No. 17 in D Minor, op. 31, no. 2
("Tempest")............................Ludwig van Beethoven
(1770-1827)

Etude in G-flat Major, op. 10, no. 5..............Frédéric Chopin

Masks, op. 40.................................Robert Muczynski
(1929-)

Piano Concerto in D Minor, op. 23, no. 2..........Edward MacDowell
(1861-1908)

Larghetto calmato

Miss Roberts, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRIGHAM YOUNG UNIVERSITY FACULTY JAZZ QUARTET

Ray Smith, *woodwinds*

Steve Call, *piano, tuba, valve trombone*

Jeff Campbell, *bass*

Ron Brough, *drums*

8:00 p.m.
Tuesday, October 30, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

O.K. ....Scott Hamilton

Karin's Tune (1983).....................................Steve Call
(1949-   )
Barbara (1974).................................Horace Ward Silver
(1928-   )
Maiden Voyage (1973)..............................Herbie Hancock
(1940-   )
On the Trail...Ferde Grofé
(1892-1972)
Summer in Central Park (1972).................Horace Ward Silver

The Days of Wine and Roses...........................Henry Mancini
(1924-   )
Skylark (1942).............Johnny H. Mercer and Hoagy Carmichael
(1909-   ) (1899-1983)
Wave.....................................Antonio Carlos Jobim

Some Other Blues.....................................John Coltrane
(1926-1967)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE BRASSWORKS
FACULTY BRASS QUINTET

David Blackinton, Newell Dayley, *trumpets*

Gaylen Hatton, *horn* Dan Bachelder, *trombone and euphonium*

Steven Call, *tuba* Ron Brough, *percussion*

8:00 p.m.
Thursday, November 1, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Rondeau..................................Jean-Joseph Mouret--King
(1682-1738)
Four Dances..........................Tylman Susato--King, Iveson
(c.1500-1561/4)

Ronde
Salterelle
Pavane
La Mourisque

Alleluia, Alleluia............................William Byrd--Wise
(1543-1623)
Exhibition...Fisher Tull
(1934-)

Allegro
Lament
Frolic
Waltz
Ballade
Finale

Folk Song Fantasy...................................Max D. Julio

INTERMISSION

Partita Miniatura...........................Robert Lichtenberger

Toccata
Pastorale
Finale

Fantasia..Gordon Jacob
Mr. Bachelder, *euphonium* (1895-)
Bess, You Is My Woman Now...................George Gershwin--Lube
(1898-1937)
Just a Closer Walk...........................Arr. by Don Gillis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHARON ALDOUS, *flute*

Student of Susan Goodfellow

in

STUDENT RECITAL

8:00 p.m.
Wednesday, November 7, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Nocturne, op. 17..................................Franz Doppler
(1821-1883)

Suzanne Clayson, *piano*

Sonata for Flute in A Minor,
BWV 1013..........................Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Bourrée anglaise

Trio No. 1, op. 19...........................François Devienne
(1759-1803)

Allegro con gusto
Adagio
Tempo di minuetto con variazioni

INTERMISSION

Suite for Flute and Jazz Piano...................Claude Bolling
(1930-)

Baroque and Blue
Javanaise
Irlandaise

Steve Erickson, *piano*
Darin Deardin, *drums*

Sonata No. 2 in D Major, op. 94................Sergey Prokofiev
(1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

Suzanne Clayson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ORPHEUS WINDS

Ted Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

with

Mack Wilberg, *piano*

8:00 p.m.
Tuesday, November 6, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Wind Quintet in B-flat Major, op. 56, no. 1..........Franz Danzi
(1763-1826)

Allegretto
Andante con moto
Menuett--Trio
Allegro

Concerto for Piano and Woodwind Quintet,
op. 53 (1953)..........................Wallingford Riegger
(1885-1961)

Allegro
Andante
Allegro molto

Mr. Wilberg, *piano*

INTERMISSION

Le Tombeau de Couperin......................Maurice Ravel--Jones
(1875-1937)

Prélude: Vif
Fugue: Allegro moderato
Menuet: Allegro moderato
Rigaudon: Assez vif

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata...Pietro Locatelli

Largo
Allegro
Siciliano
Allegro

Yvonne Farnsworth, *flute*
Corinne Teichert, *piano*

Nocturne...Franz Doppler

Sharon Aldous, *flute*
Suzanne Clayson, *piano*

Caprice, no. 1...Anton Stamitz

Caprice, no. 5...Anton Stamitz

Caprice, no. 6...Anton Stamitz

David Kern, *flute*

Meditation, op. 42., no. 1.......................Pyotr Il'yich Tchaikovsky
(1840-1893)

Andante molto cantabile

Jim Waite, *violin*
Brady Allred, *piano*

Concerto for Trumpet in D Major....................Georg Philipp Telemann
(1681-1767)

Largo
Allegro
Grave
Allegro

Robert Peterson, *trumpet*
Julie Farmer, *organ*

Sonata from *Die Bankelsangerlieder*............................Anonymous

Agnus Dei..G. S. Palestrina
(1525-1594)

Fugue in G minor.............................Johann Sebastian Bach-Decker
(1685-1750)

Love For Three Oranges...................................Sergey Prokofiev
(1891-1953)

Laura Billington, *trumpet* Glen Peterson, *trumpet*
Steve Bunker, *horn* Lamont Lee, *trombone* Bryce Meachum, *tuba*

Brass Tones

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

William Tell Overture..........................Rossini-Gattschalk

Quodlibet on American Folk Tunes ("The Fancy
Blue Devil's Breakdown")...........................Ingolf Dahl

Danse Macabre .... Camille Saint-Saëns
(1835-1921)

Light Calvary Overture .... Franz von Suppe'

Rakocźy March ....Franz Liszt
(1811-1886)

Douglas Humpherys
Paul Pollei
Ronald Staheli
Mack Wilberg

Wednesday, October 31, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

The Crucible

An American Opera in Four Acts

Based on the play by
Arthur Miller

Music by
Robert Ward

Libretto by
Bernard Stambler

8:00 p.m.
November 1, 2, 7, 9, 10 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

CAST OF CHARACTERS

(in order of appearance)

	Nov. 1, 9	*Nov. 2, 7, 10*
BETTY PARRIS	Debra Bounous	Hilary Dalton
REVEREND SAMUEL PARRIS	James Murphy	James Murphy
TITUBA	Andrea Evans	Mary Jane Guymon
ABIGAIL WILLIAMS	Carol Ann Allred	Debbie Benson
ANN PUTNAM	Martha Diaz	Annette Frazier
THOMAS PUTNAM	David Warner	James Knudson
REBECCA NURSE	Martha West	Helen McCurdy
FRANCIS NURSE	Berk Charlton	Berk Charlton
GILES COREY	Dan Montez	Keith Furrows
JOHN PROCTOR	Jon Linford	Jon Linford
REVEREND JOHN HALES	Barry Bounous	Peter Van De Graaff
ELIZABETH PROCTOR	Terri McKay	Katrina Millet
MARY WARREN	Lynette Owens	Robin Farnsley
EZEKIEL CHEEVER	John Hansen	Tim Brewster
JUDGE DANFORTH	Ken Shelley	Dennis Todd
SARAH GOOD	Rowena Greenwood	Rowena Greenwood
RUTH PUTNAM	Cheri Hancock	Kaylynn Brown
SUSANNA WALCOTT	Kate Heppinstall	Kate Heppinstall
MERCY LEWIS	Cynthia Sorensen	Lorraine Radeke
MARTHA SELDON	Pennie Peterson	Pennie Peterson
BRIDGETTE BOOTH	Carla Pratt	Lila Burrie

SETTING

Spring 1692, Salem, Massachusetts

ACT I The Home of Reverend Parris

ACT II Eight Days Later in the Home of John Proctor

INTERMISSION

ACT III Scene 1: Early Morning, Two Days Later, In the Forest
Scene 2: The Same Afternoon, In Court

ACT IV Fall of the Same Year at the Jail in Salem

Produced by permission of GALAXY MUSIC CORPORATION (Sole Agent for Highgate Press)

SYNOPSIS

Act I

The Reverend Samuel Parris kneels distraught at the bed of his daughter Betty. She lies immobile and scarcely breathing, as she has since Parris came upon her and her cousin Abigail dancing in the woods the night before. Tituba comes to ask about Betty but is angrily dismissed.

Abigail tells her uncle that the town suspects witchcraft and that he should go out to make denial. He interrogates her about the dancing and about her mysterious dismissal from the service of the Proctors. As she retorts that Goodwife Proctor arrogantly expected her to be a slave, the Putnams enter. Their Ruth has been stricken, too, and they have sent to nearby Beverly for the Reverend Hale, known for his skill in discovering witches.

Parris anxiously doubts the presence of witches in Salem, and Rebecca and Francis Nurse enter with Giles Corey. Rebecca is comforting, but Giles is flippant about the girls' illness. He accuses Putnam of using a witch scare to defraud his neighbors of their land. John Proctor's entrance only fuels the quarrel. (Abigail, silent in Betty's room above, reacts with excitement to John's presence.) Rebecca reprimands them for this untimely squabble in a house of illness, calling them back to their senses. John and Giles depart.

They sing a psalm to beseech God's help, and Betty begins to writhe on her bed; then with an unearthly shriek she tries to fly out the window. All rush to help her in great commotion, as Reverend Hale enters. He calms them authoritatively, and then begins a methodical inquiry. He soon learns that Tituba was also present at the dancing. Ann Putnam avers that Tituba knows conjuring, and she is sent for. At Tituba's entrance, Abigail, who has been under severe inquisition by Hale, lashes out, accusing Tituba of compacting with the Devil. Tituba, overwhelmed, finally confesses that the Devil has visited her, but denies that he has persuaded her into any wrongdoing.

As Tituba's confession breaks the spell over Betty, all return with fervor to the psalm. Abby passionately repents her own compact with Satan.

Act II

Returning from a day of planting, John finds his wife moody—the witch trials aggravate her domestic troubles, and Abby is at the center of both. Elizabeth, insisting that he expose Abby's fraud to Judge Danforth, concludes from John's reluctance that Abby still charms him. John responds that he has no witness to what Abby told him, and Abby would surely retaliate by revealing their adultery. And he is fed up with Elizabeth's condemnation of him. She in turn regrets the lost sweetness of their love. Abby, she says, will not confess, lest she damn herself. And what of those who suffer in jail because of John's silence? No, John *must* tear Abby from his heart.

Mary Warren returns furtively from her day at court as one of Abby's crew of witchfinders. She breaks down telling that the arrested have tripled in number, and that Goody Osborn is condemned to hang! She is deeply troubled yet demonstrates how the hysterical excitement of the court turns her into an accuser even against her will. When John threatens to whip her if she returns to court, she blurts out that Goody Proctor herself has been mentioned in court and that only Mary's defense of her prevented an outright accusation.

Elizabeth, convinced that Abby is behind this, again pleads with John to go to the court, when Reverend Hale and John Cheever enter with a warrant for her arrest. That very evening Abby has charged Elizabeth with using a witch's poppet to kill her. Mary reveals it is *her* poppet, but Hale, although increasingly uncertain, feels he still must arrest Elizabeth for examination.

John almost rushes out after them to prevent Elizabeth's detention, but instead turns threateningly to Mary. She is to tell her story in court, even if it provokes a charge of adultery from Abby and ruins both Abby and John completely—anything to save Elizabeth from suffering for his sake.

Act III

Scene 1. Abby tries to persuade John to abandon Elizabeth and to join her in the holy work of cleansing the corrupt town. He instead pleads that she free the town from the curse of her foolish wickedness. She defies him, and he promises to expose her fraud. Now whatever fate befalls Elizabeth, she says, will be of his doing.

Scene 2. Judge Danforth's prayer in court is fervent with conviction; God surely is working through him to cleanse the land of a plague of witches.

Giles Corey accuses Thomas Putnam, greedy for his neighbors' land, of having bragged of his role in the charges of witchcraft. Judge Danforth sends Corey to jail and torture for refusing to name his witnesses. But before being removed from court, Corey leaps at Putnam as the man responsible for the arrests of Giles, his wife, and Rebecca Nurse.

John Proctor presents Mary Warren's deposition that the entire crying-out against witches began only as a game and is fraud. But in an effort to dispose of Elizabeth, he says, Abby continues the pretense, encouraged by his adultery with her, which he now confesses. But Elizabeth, ordinarily incapable of a lie, is brought in and fails to confirm John's confession.

Then Abby accuses Mary herself of turning witch. Mary, first helpless and then hysterical, turns on John Proctor. She accuses him of being the Devil's man who has forced her into trying to confuse and overthrow the court. All but the Reverend Hale and Francis Nurse close in on John Proctor.

Act IV

Tituba and Sarah Good, imprisoned for months, sing of the Devil and his lies to them. Abby enters the prison yard, having bribed the jailer to permit Proctor to escape. John, although broken by months of prison and torture, scorns the freedom and love she proffers. Abby flees in tears.

Hale and Parris try to persuade Judge Danforth to postpone the morning's scheduled executions of Proctor and Rebecca Nurse. Salem may openly rebel at the execution of such respected citizens. Danforth indignantly refuses, but agrees to ask Elizabeth to persuade her husband to confess.

John and Elizabeth are left alone. She tells him that Giles Corey has been pressed to death rather than say aye or nay to the charge of witchcraft, but that many have confessed in order to save their lives. John reluctantly reveals his own wish to confess—if she will not think ill of him for lying. Passionately she answers that it was her lie that doomed him, that she wants him alive. Exultant, he shouts that he will confess to witchcraft.

Danforth, Hale, and Parris rejoice—each for his own reasons—at John's decision, and Danforth urges Rebecca, brought in on her way to the gallows, also to confess. She refuses to damn herself with a lie. John is asked to sign his confession, that it may be exhibited before the town. But this is too much. He has shamed himself by confessing, and he will not set his hand to the destruction of his name and the eternal shame of his sons. He tears the document. In fury, Danforth orders John and Rebecca to be executed. Hale pleads that Elizabeth try to change John's mind while there is yet time. But she refuses: "He have his goodness now. God forbid I take it from him."

"GOD'S ICY WIND"– NOTES ON THE PLAY AND THE OPERA, *THE CRUCIBLE*

by Bob Nelson and Dennis Todd

Man has a fearful capacity for evil, as well as for good. History often raises disturbing questions about his very nature: How could faithful Christians have encouraged the atrocities of the Crusades? Or condoned the excesses of the Inquisition? Or hidden their conscience so long from the enormity of the Holocaust?

Such questions are raised afresh by *The Crucible*. From the rational perspective of nearly three centuries we are amazed that apparently sensible, God-fearing people like the Puritans of Salem could have gotten swept into the hysteria of witch trials. How could they actually have accused, imprisoned, and executed their own neighbors for witchcraft?

The fact is that belief in witches was widespread in "civilized" Europe and her possessions. Thousands died for their "witchcraft" every year over a period of far too many centuries—a total of perhaps as many as two million souls. No less a figure than the king himself, James I of England—to whom we are indebted for the magnificent King James Bible—had written only a few years earlier his *Daemonology*, a detailed "scientific" examination of the workings of the powers of darkness.

The Puritans, who fled religious intolerance in England, brought with them a belief in and perhaps even a preoccupation with the evils wrought by demons from the unseen world. Therefore, they, who sought to establish with God's help the perfect earthly theocracy, even the New Jerusalem, also fully expected Satan to bear down on them with all his might. The Satanic assault they were convinced they had discovered in their very midst might even prove to be the Devil's final offensive, the Armageddon, the ultimate struggle between good and evil.

Playwright Arthur Miller offers us an explanation of what happened in Salem that is as unsettling as the questions it addresses:

> No man lives who has not got a panic button; and when it is pressed by the clean white hand of moral duty, a certain murderous train is set in motion. When irrational terror takes to itself the fist of moral goodness, somebody has to die.

And Miller speaks with some authority, of course, because he was a close observer and even a victim of the terrifying effects of the McCarthyism of the 1950s. He later wrote:

> Astounded, I watched men pass me by without a nod whom I had known rather well for years; and again, the astonishment was produced by my knowledge, which I could not give up, that the terror in these people was being knowingly planned and consciously engineered, and yet all they knew was terror. That so interior and subjective an emotion could have been so manifestly created from without was a marvel to me. It underlies every word in *The Crucible*.

The moral implications of what he saw in the America of the 1950s and the Salem of the 1690s struck him deeply. He later wrote about his play that:

> The real and inner theme . . . was the handing over of conscience to another, be it woman, the state, or a terror, and the realization that with conscience goes the person, the soul immortal, and the "name."

Miller's play opened early in 1953 to tepid reviews; it was received much more warmly later in the decade, when the political climate had mellowed. The operatic version opened late in 1961 to very favorable reviews. The following year it received both the New York Critics' Circle Award and the Pulitzer Prize for Music.

PRODUCTION STAFF

Producer and Conductor	Clayne Robison
Stage Director	Robert Nelson
Orchestra Preparation	Ralph G. Laycock, Music Director of the Philharmonic
Musical Coaches	Brady Allred, Dan Perkins Jessica Worrell, Nancy Larsen
Set and Lighting Designer	Eric Fielding
Assistant Lighting Designer	Michael Handley
Costume Designer	Rory R. Scanlon
Costumer	Sandra Gray
Assistant Costume Designers	Colleen Mitchell Cynthia Miller
Technical Directors	O. Lee Walker Bruce L. Duerden
Stage Manager	Brad Winterton
Master Electrician	Doug Hendricksen
Assistant Costumer	Dixie Crystal
Costume Crew	Mary Ann Hales, Coleen John Nadine Low, Karen Monson Steven W. Parkin, Wanda Roberts
Make-up Coordinator	Sheryl Roberts
Properties	Dan Baldwin
Scene Shop Foreman	Brian LeCheminant
Scene Shop Crew	David Alverez John Raisor Eldon Randall
Scenery Painters	Gail Palmer Diane Cole
Concert Manager	Paul E. Duerden
Assistant Concert Managers	Maria Ellis Pam Bryan Lauren Machek
Publicity Photographer	Mark Philbrick
Ticket Office Manager	Patti Baker

PHILHARMONIC ORCHESTRA
Ralph G. Laycock, Music Director
Clayne Robison, Conductor for *The Crucible*

Violin I
Michael Abramson
Janet Byrnes
Ann Crossland
Emily Evans
Karen Hales
Meredith Jack
Peggy Jellinghausen
Ann Morell
Jeff Olpin
Suzanne Ostler
Mark Taylor (concertmaster)
John Tran

Violin II
Marianne Bennion
Chris Calderwood
Beth Dalton
Kim Dodson
Jean Hill
Carolyn Holm (principal)
Heather McConkie
Ann Norman
Bret Parker
Amey Peterson
Lisa Stratton

Viola
Deborah Browning
Nancy Call (principal)
Kaye Davis
James Dixon
Tracy Maughan
Helen McCurdy
James Quist
Shauna Smith

Cello
Julie Bennett (principal)
Cheryl Ann Call
Ruth Clay
Margaret Gardner
Marc Guillian
Monika Rosborough
Stuart Strauss
Nancy Ward

Bass
Eric Hansen (principal)
Merritt Andrus
Jeff Campbell
Scott Killpack

Flute & Piccolo
Yvonne Farnsworth
Miriam Jennings
Elaine Huff

Oboe
Vera Loveless
David Lines

Clarinet
Jenifer Girard
Michelle Stark
Robert Barrett
William Lee

Bassoon
Brian Peterson
Stephen Bennett
Cathy Chamberlain

Horn
Linda Seamons
Kirt Cundick
Michael Hainsworth
Stephen Bunker

Trumpet
Robert Peterson
Evan Bateman
Shaun Heaton
Michael Siggard

Trombone
Mark Ammons
Michael Earl
Bryce Mecham
LaMont Lee

Tuba
Joel Kimsey

Percussion
John Chamberlain
Mary Shambaugh
Keeley Wolsey
LaDon Linde
Ron Brough

Harp
Janet Bensing
Marni Bell

Concert Royal/New York Baroque Dance Company

Coming December 4, 1984, 8:00 p.m.
de Jong Concert Hall

Tickets on sale November 19, 1984
Student/Faculty $4.00
Senior Citizens $5.00
General Public $5.50

For more information call ext. 7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude from Sonata No. 9 in B-flat Minor................Joseph Rheinberger
(1839-1901)

David Ralphs, *organ*

Prelude and Fugue No. 21 in B-flat...................Johann Sebastian Bach
(1685-1750)

Visions Fugitive, op. 22, no. 1, 2, 3, 4...................Sergey Prokofiev
(1891-1953)

Passacaglia..Walter Piston
(1894-)

Dwight Ostergaard, *piano*

Etude in A-flat Major "Aeolian Harp"...............Frederic Francois Chopin
(1810-1849)

First Miniature Quartet...David Stone

Moderato
Adagio
Allegro

The Tangent Quartet

Mary Ann Bennion, *violin*
Rosemary Kimball, *violin*
Joanne Rust, *viola*
Stuart Strauss, *cello*

Wednesday, November 7, 1984

BRIGHAM YOUNG UNIVERSITY
Performing Arts Series
presents

JOSEPH ROBINSON, Oboe

November 8, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

THE GLORY OF GOD IS INTELLIGENCE

PROGRAM

Concerto in D Minor for Oboe, Strings and Continuo (RV 242) .... Antonio Vivaldi
(1678-1741)

Allegro moderato
Largo
Allegro

Six Metamorphoses after Ovid, op. 49, for Oboe Solo .... Benjamin Britten
(1913-1976)

1. Pan
2. Phaeton
3. Niobe
4. Bacchus
5. Narcissus
6. Arethusa

INTERMISSION

Die Serenaden, op. 35 (Little Cantata on Romantic Texts) .... Paul Hindemith
(1895-1963)

I. Barcarole
An Phyllis
Nur Mut

II. Duett
Der Abend
Der Wurm am Meer

III. Trio
Gute Nacht

Quartet in F Major for Oboe, Violin, Viola and Cello (K 370) .... Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo: Allegro

SERENADES, Op. 35

Little Cantata on Romantic Texts

Barcarole

Float, float, little boat, quickly
through the lightly moving stream.
Rock, rock, sweet waves,
By that star's gold gleam.

Ring, little song, out through the night;
love watches and waits.

Love, love, on the bank, reaching,
faithful quick arms out before
stretching, teasing,
longingly out from the shore.

Ring, little song, out through the night;
love watches and waits.

To Phyllis

Phyllis, I would like to start some searches
for wood violets underneath beeches;
come and search with me.

Phyllis, to find them we will have to look
long and hard in the dark forest nook;
and there I'll lie with thee.

It Only Takes Courage

From out of the clouds fall those showers;
   Man's happiest hours!
All pain and trouble will depart
If you get her kisses to lighten your heart.

In kissing there's a magic blessing;
   in that be pressing.
Why should you fear the thunderclout
if only those red lips don't pout?

Evening

Man's loud pleasures fall silent; the sound
of the earth as in dreams, strangely,
with all its trees murmuring
what the heart had scarcely found,
about old times, soft mourning,
through the breast, like heat lightning,
light visions flicker round.

The Sea Serpent

Like the serpent out of the boundless sea
man also wriggles from a dark wet womb

not even caring how, quite endlessly
he climbs up on his bit of earthly clay
moistened with tears; and then he feels his way,
grasping a bit of moss, some grass, some hay
to stuff his mouth and that with care and gloom.

Poor wretched man, how miserable his fate!
He cares for nothing and moans pitifully;
then comes the flood, the waves grow great.
Once again he's drowned in the boundless sea.

Good Night

Good night!
Look dear, what a splendid sight;
golden moon with star-crown 'round
smiling down at us on the ground
from the deep blue sky, shedding light:
   Good night, sleep tight.

Good night
dear, day fades, no longer bright;
a day of pleasure, dance and song,
in golden shimmer, moves along
and joins vanished days of delight.
   Good night, sleep tight.

What might ever make me quite
so happy as love that assures
that you are mine and I am yours?
The two of us are one it seems;
   Good night, sweet dreams.

Good night
my dear, soon the calling night
will bring you to my warm embrace.
When will I look into your face
and close your deep blue eyes so bright?
   Good night, sleep tight.

Concerto in D Minor for Oboe, Strings and Continuo

Joseph Robinson, Oboe
Brett Zumsteg, Harpsichord
Constantin Gorea, Violin
Andrea Hudson, Violin
James Waite, Violin
Suzanne Ostler, Violin
Jean Hill, Violin
Karen Hales, Violin
Carol Sue Glasset, Viola
Tracy Maughan, Viola
Nina Wallenburg, Cello
Eric Hansen, Bass

Die Serenaden, Op. 35

Joseph Robinson, Oboe
Donna Dalton, Soprano
David Dalton, Viola
Julie Zumsteg, Cello

Quartet in F Major for Oboe, Violin, Viola and Cello

Joseph Robinson, Oboe
Percy Kalt, Violin
David Dalton, Viola
Julie Zumsteg, Cello

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROSANNE PITT, *flute*

Student of Susan Goodfellow

Assisted by:

Roland Pitt, *piano and harpsichord*
L. Ara Norwood, *guitar*
Yvonne Farnsworth, *flute*
Miriam Jennings, *flute*
Carol Wagstaff, *flute*
Sharon Aldous, *flute*

in

STUDENT RECITAL

8:00 p.m.
Tuesday, November 13, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Major for Flute and
Harpsichord...........................François Devienne
(1759-1803)

Allegro con spirito
Adagio
Allegretto

Entr'acte.....................................Jacques Ibert
(1890-1962)

Koncert for Flojte og Orkester....................Carl Nielsen
(1865-1931)

Allegro moderato
Allegretto

INTERMISSION

Konzert I, from Drei Konzerte für
fünf Flöten..................Joseph Bodin de Boismortier
(1689-1755)

Adagio
Allegro
Allegro

Nocturne et Allegro Scherzando...............Phillipe Gaubert
(1879-1941)

Nocturne
Allegro scherzando

First Sonata for Flute and Piano..............Bohuslav Martinů
(1890-1959)

Allegro moderato
Adagio
Allegro poco moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SYMPHONIC BAND

Daniel Bachelder, *conductor*

and

JAZZ ENSEMBLE

Steve Call, *conductor*

8:00 p.m.
Tuesday, November 13, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fugue to the Mountains	Vaclav Nelhybel (1919-)
From Every Horizon	Norman Dello Joio (1913-)
Andante	
Adagio	
Allegro con spirito	
Toccata	Girolamo Frescobaldi--Slocum (1583-1643)
Russian Christmas Music	Alfred Reed (1921-)
Sousa!	John Philip Sousa--Barker (1854-1932)
God of Our Fathers: Chorale-Prelude	Claude T. Smith (1932-)

Symphonic Band

INTERMISSION

Perdido	Juan Tizol--Wright
Time Check	Don Menza
Captain Caribé	Dave Grusin--Foley
Basically Yours	Thad Jones
Hay Burner	Sammy Nestico
Ticker	Bill Holman--Wright
Easy Street	Don Costa--Jones
Body and Soul	John Green--Paich
It's De-Lovely	Cole Porter--Berry
Bustling	Ian McDougall--Nestico

Jazz Ensemble

SYMPHONIC BAND
Daniel Bachelder, *conductor*

Oboe
Cheryl Barnett

Flutes
Marie di Lespinasse
Sophia Kepas
Heidi Rinaldi
Kari Lamoreaux
Wendy Martin

Clarinets
*Jenifer Girard
*Jean Boyles
Donna Howard
Julie McDougal
Becky Weber
Angela Elder
Lise Moyes
Barbara Marley
Lavette Young

Alto Saxophones
Sam Hinds
Tom Clark

Tenor Saxophone
Tammy Mead

Baritone Saxophone
Brian Affleck

Bassoons
Stephen Bennett
Becky Jarors
Sally Forest

Trumpets
Tracy Lynne Stefl
Wylie Anderson
Anthony Keele
Laura Billington
John Peterson
Tyler Jarvis
Scott Session
Arlin Rogers
Michelle Cromarty
Dean Lee
Mike Hansen
Robert Finch
Todd Welcher

Horns
Joe Suggs
James Jenkins
Bill Highland
Rita Hieber

Trombones
Danny Turnblom
Brian Pyper
Sam Tsugawa
Sandy White

Bass Trombone
Carl Hammer
Mike Bennett

Baritones
Jeff Hanson
Jeff Howarth
John McCleve
Elizabeth Tree

Tuba
Kevin Baker
Paul Jones

Percussion
Clark Cordner
Sharon Brimley
Ken Kirby
*Mary Shambaugh

JAZZ EMSEMBLE
Steve Call, *conductor*

Saxophones
John Brady
Arnold Haskell
Kevin Cox
Jo Ellen Turley
Gregg Pitt

Trombones
Dave Beckstead
Brian Pyper
René Gutierrez
Murray Taylor

Trumpets
Scott Actan
Warren Cordes
Anthony Keele
Jeff Archeleta
Bill Forsyth

Piano
Chip Prince

Bass
Paul Jones

Drums
Ken Kirby

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CINDY YOUNG, *mezzo soprano*

Student of Margaret Woodward

Assisted by:

Clayton Williams, *piano*

in

SENIOR RECITAL

6:00 p.m.
Wednesday, November 14, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Magnificat in D, BWV 243..................Johann Sebastian Bach
(1685-1750)

Esurientes
Et exultavit

Zigeunerlieder, op. 103........................Johannes Brahms
(1833-1897)

He, Zigeuner, greife
Hochgetürmte Rimaflut
Wisst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner bursche führt zum Tanze
Röslein dreie in der Reihe
Kommt dir manchmal
Rote Abendwolken ziehn

Per lui che adoro, from *L'Italiano in Algeri*...Gioachino Rossini
(1792-1868)

INTERMISSION

Hôtel, from *Banalités*.........................Francis Poulenc
(1899-1963)

Voyage à Paris, from *Banalités*..................Francis Poulenc

C., from *Deux poèmes*..........................Francis Poulenc

Memories...Charles Ives
(1874-1954)

The Things Our Fathers Loved.......................Charles Ives

Serenity...Charles Ives

The Circus Band....................................Charles Ives

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Etude, op. 25, no. 2.......................................Frédéric Chopin
(1810-1849)

Jackie Bennett, *piano*

"Nigum" from the Baal Shem Suite..............................Ernest Bloch
(1880-1959)

Jean Hill, *violin*
Mike Hendriksen, *piano*

Fantasia in D Minor................................Georg Philipp Telemann
(1681-1767)

Dolce
Allegro
Spirituoso

Glenda Jones, *flute*

Sonatina...Antonin Dvořák
(1841-1904)

Larghetto
Molto vivace
Finale

Heather McConkie, *violin*
Joanne Rust, *piano*

Piano Concerto no. 2 in D Minor, op. 23...................Edward MacDowell
(1861-1908)

Larghetto calmato

Laurel Roberts, *piano*

Wednesday, November 14, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOHN KARL LORENTZEN, *baritone*

Student of Brandt Curtis

Assisted by:

Chip Prince, *piano and harpsichord*
Dan Perkins, *tenor*
Suzanne Ostler, *violin*
Janet Byrnes, *violin*
Jim Waite, *violin*
Julie Bennett, *cello*
Pam Bryan, *bass*

in

SENIOR RECITAL

8:00 p.m.
Thursday, November 15, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sì, tra i ceppi, from *Berenice*...........George Frideric Handel
(1685-1759)

O quam tu pulchra es, from
Symphoniae sacrae, op. 6,
SWV 265............................George Frideric Handel

Honor and Arms, from *Samson*..............George Frideric Handel

Verborgenheit, from *Mörike Lieder*......................Hugo Wolf
(1860-1903)
Ständchen, op. 17, no. 2.......................Richard Strauss
(1864-1949)
Abendlied, op. 85, no. 12......................Robert Schumann
(1810-1856)
Meine Liebe ist grün, op. 63, no. 5.............Johannes Brahms
(1833-1897)

Bella siccome un angelo, from
Don Pasquale..........................Gaetano Donizetti
(1797-1848)

INTERMISSION

Nell, op. 18, no. 1..............................Gabriel Fauré
(1845-1924)
Romance, from *Deux romances*......................Claude Debussy
(1862-1918)
Chanson d'amour, op. 27, no. 1....................Gabriel Fauré

Lied Maritime, op. 43............................Vincent d'Indy
(1851-1931)
Ouvre ton coeur, from *Ivan IV*..................... Georges Bizet
(1838-1875)

The Vagabond, from
Songs of Travel.....................Ralph Vaughan Williams
(1872-1958)
At the River, K. 101............................Charles E. Ives
(1874-1954)

The Circus Band, from
Five Street Pieces, K. 20.................Charles E. Ives

Autumn Is Gone.................................John K. Lorentzen
(1960-)
Sweet and Lowdown, from *Tip-Toes*.................George Gershwin
(1898-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

YVONNE FARNSWORTH, *flute*

Student of Susan Goodfellow

Assisted by:

Norene Emerson, *piano*
Corinne Teichert, *piano*
Jim Dixon, *viola*
Curtis Davis, *cello*
Karen Hales, *violin*
André Herring, *bass*
Greg Ewart, *piano*

in

JUNIOR STUDENT RECITAL

6:00 p.m.
Friday, November 16, 1984
Room 251
N. Eldon Tanner Building

PROGRAM

Fantaisie....................................Georges Hüe
(1858-1948)

Mrs. Emerson, *piano*

Sonata.......................................Pietro Locatelli
(1695-1764)

Largo
Allegro
Siciliano
Allegro

Miss Teichert, *piano*

Shades.......................................André Herring
(1962-   )

Daybreak
Twilight

Mr. Herring, *bass*   Mr. Ewart, *piano*

Airs valaques, fantaisie pour flûte et piano,
op. 10....................................Franz Doppler
(1821-1883)

Mrs. Emerson, *piano*

INTERMISSION

Quartet No. 1, op. 5........................Franz Joseph Haydn
(1732-1809)

Presto
Adagio
Minuetto--Trio
Presto

Mr. Davis, *cello*   Miss Hales, *violin*   Mr. Dixon, *viola*

Variations on "Ah, vous dirai-je, maman"
for Flute Solo..................Charles Henry Nicholson
(1795-1837)

Ballade......................................Frank Martin
(1890-1974)

Mrs. Emerson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DESERET STRING QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*

David Dalton, *viola*
Julie Zumsteg, *cello*

8:00 p.m.
Friday, November 16, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in A Major, op. 18, no. 5.........Ludwig van Beethoven
(1770-1827)

Allegro
Menuetto
Andante cantabile: Theme and Variations
Allegro

Lullaby......................................George Gershwin
(1898-1937)

Quartet No. 2, op. 92.........................Sergey Prokofiev
(1891-1953)

Allegro sostenuto
Adagio
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WOMEN'S CHORUS

Rebecca Wilcox, *conductor*

and

MEN'S CHORUS

Mack Wilberg, *conductor*

8:00 p.m.
Friday, November 16, 1984
De Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Magnificat....................................Nicola Porpora
(1686-1768)

Lorraine Arbizu, Cathleen Barney, Sherie North, *sopranos*
Annette Harrison, Jan Leavitt, April Webster, *mezzo-sopranos*
Jill Clark, Jeri Ellingson, Sandra Petersen, *altos*

1. My soul doth magnify the Lord.
2. And my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things, and holy is his name.
3. And his mercy is on them that fear him from generation to generation.
4. He hath sheewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats and exalted them of low degree. He hath filled the hungry with good things; and the rich he hath sent empty away. He hath helped his servant Israel, in remembrance of his mercy; as he spake to our fathers, to Abraham, and to his seed forever.
5. Glory be to the Father, and to the Son, and to the Holy Ghost.
6. As it was in the beginning, is now and ever shall be, world without end. Amen.

II

As the Hart Pants, from *42nd Psalm,* op. 42....Felix Mendelssohn
(1809-1847)

Psalm XIII, op. 27............................Johannes Brahms
(1833-1897)

III

Ave Maria.................................... Michael Head
(1900-1976)

Julie Graves, Amy Marlowe, Debra Swanson, *sopranos*

Ave Maria, op. 96...............................Gustav Holst
(1874-1934)

IV

Dancing Song...................................Zoltán Kodály
(1882-1967)

Prelude for Women's Voices.....................William Schuman
(1910-)

Colleen Barner, *soprano*

An Immorality..................................Aaron Copland
(1900-)

Deborah Tripp, *soprano*

Mourn No Moe...................................Peter Warlock
(1894-1930)

Finale, from *The Gondoliers*..................Arthur Sullivan
(1842-1900)

Elan McMahan and Dan Perkins, *piano*

Women's Chorus

INTERMISSION

Let Their Celestial Concerts All Unite,
from *Samson*..........................George Frideric Handel
(1685-1759)

In nomine Jesu, from *Liber Gradualis*

In nomine Jesu.................................Jacob Handl
(1550-1591)

At the name of Jesus every knee shall bow, of things
in heaven, and things in earth, and things under the
earth; and every tongue shall confess that our Lord
Jesus Christ is in the glory of God the Father.

Jubilate Deo, from *Symphoniae Sacrae I*...........Heinrich Schütz
(1585-1672)

Praise ye the lord, with stringed instruments, organ and timpany. Sing, exult, and praise Him for his greatness. Alleluia.

II

Slavonic Songs, op. 43..............................Antonin Dvořák
(1841-1904)

Gram
Mägdlein im Walde

Dew glistening on the meadow grass,
My cheeks are pale and I am weeping,
My heart is grieving and my eyes are dimmed with tears.
My heart is bowed down with bitter pain,
And is grieving from morn until evening.
I would not remember if I would forget my grief.
My sorrows dwell in darkness and remain alone.
See how the dew mourns on the green glistening grass,
I am forsaken and cannot find comfort.

A maid is in the green, leafy forest,
A tear on her cheek damps her rosy glow.
She is weeping deepest sorrow,
That her heart may find comfort.
"My faithless loved one has falsely left me,
That I must live alone.
Still I sit mourning by the brook,
My heart is bitter and grieving."

III

Cry Out and Shout....................................Knut Nystedt
(1915-)
E'en So Lord Jesus Quickly Come.........................Paul Manz

O Sing unto the Lord..............................Norman Dello Joio
(1913-)

What Shall We Do with the
Drunken Sailor........Arr. by Robert Shaw and Alice Parker

Down in the Valley...........................Arr. by George Mead

Ride the Chariot...........................Arr. by William Smith

Men's Chorus

Let All Mortal Flesh Keep Silence,
op. 36a....................................Gustav Holst

Rebecca Wilcox, *conductor*

Combined Choruses

Women's Chorus

Rebecca Wilcox, *conductor*
Elan McMahan, *accompanist*

Soprano I

Cathleen Barney
Carol Ann Beeton
Margene Brown
Adeana Chandler
Deana K. Collins
Janet Gardiner
Julie Graves
Alice Hall
Robyn Hayes
Pamela Kocherhans
B. Nadine Mackinnon
Amy Marlowe
Andrea Mazorra
Christine Mead
Karen Monson
Sherie North
Thais Petersen
Melonie Poulsen
Sandie Schnakenburg
Valerie Stander
Debra Swanson
Deborah Tripp
Betsy Wheeler
Sue Wilde
Patty Young

Alto I

Colleen Barner
Carrie Bradley
Michele D. Chambers
Jill Clark
Kathleen Conroy
Jeri Ellingson
Melanie Gallini
Jannette Goodman
Connie Larson
Wendy Mabee
Cloudia Manaton
Kimberly Milius
Mary Leigh Moore
Tamera Park
Michelle Parnaby'
Sandra Petersen
M. Dianne Seare
Janice Smith
Tracy Lynne Turek
Rebecca Woodworth

Soprano II

Jana Andrews
Lorraine Arbizu
Carol Batchelor
Marianne Broomhead
Kristen Close
Kathleen M. Cox
Gina Crum Susan Grampton
Alison Fuller
Elizabeth Hanks
Annette Harrison
Angela Hatch
Susie Johann
Browynn Murray
Sandy Nielsen
Noelle Robertson
Kimberly Staheli
S. Delana Taggart
Julie Tingey
Lara Walker
April Webster
Jil Whittle

Alto II

Diane E. Arrington
Cheryll Beck
Julie Call
Julie Christensen
Caroline Christy
Melissa Davis
Hanneke de Groot
Jill Forbes
Valinda Jensen
Rebecca Johnson
Jan Leavitt
Shelley McMurdie
Catherine Morgan
Jan Murdock
Suzanne Pool
Patty Robinson
Jill Skeem
Amy Stitt
Jenifer Young

String Ensemble

Violins

Jim Waite
John Tran
Mike Abramson
Suzanne Ostler

Viola

Nancy Call

Cello

Julie Bennett

Double bass

Ben Heaton

Organ

Jeffrey Rasmussen

Harpsichord

Elan McMahan

Men's Chorus

Mack Wilberg, *conductor*
Dan Perkins, *assistant conductor*
Elan McMahan, *accompanist*

Tenor I
Mark Ammons
Braden Blake
Jeff Carter
Ron Cook
Cordel Earl
Eric Luke
Michael McGee
Dan Perkins
Douglas Savage
Scott Smith
Darren Turley

Bass I
John Barrow
Jim Carson
Jeff Gruwell
Mike Hohl
Eric Huntsman
Michael James
Gordon Jessee
Brian Johnson
Tomm Larson
Mike Milne
John Nuckols
Robert Prosch
Erik Prusse
Scott Rasmussen
Brandt Redd
Richard Rogers
David Savage
Jon Sedgwick
Steven Stanfield
Brian Walker
Chad Woolley

Tenor II
Greg Bashaw
Greg Hess
Kenley Butler
Joseph Murphy
Ronald Sasine
Paul Smith
Brent Walker
Douglas Wallis
Glen Worthey

Bass II
Reed Beardsley
Matt Del Bianco
Milan Detweiler
David Harmer
Tom Haws
Jared Hinde
Steven Kenner
Wayne McCandless
David Monson
David Ream
Keith Reber
Michael Rosell
Steven Stokes

COMING EVENTS

Wind Symphony November 28, 1984 8:00 p.m.
De Jong Concert Hall

Christmas Concert November 30 and December 1, 1984
De Jong Concert Hall 8:00 p.m.
featuring:
- University Singers
- Concert Choir
- Men's Chorus
- Women's Chorus
- Children's Chorale

Philharmonic Orchestra December 7, 1984 8:00 p.m.
De Jong Concert Hall

Tickets available at Music Ticket Office
378-7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

NATAUSHA NOBLE, *piano*
NATALYA NOBLE, *piano*
RUXTON NOBLE, *piano*
RYUN NOBLE, *piano*

Students of Harvey Rich

in

PREPARATORY PIANO RECITAL

6:00 p.m.
Saturday, November 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Invention in F Major, BWV 779..............Johann Sebastian Bach
(1685-1750)

Etude in A Minor, op. 27, no. 3.....Dmitry Borisovich Kabalevsky
(1904-)

Natausha Noble

II

Invention in D Minor, BWV 775..............Johann Sebastian Bach

Prelude in D Major, BWV 936, from
Sechs kleine Präludien..............Johann Sebastian Bach

Polonaise in A Major, op. 40, no. 1..............Frédéric Chopin
(1810-1849)

Ruxton Noble

III

Sonata in A Major, K. 113, L. 345.....Domenico Scarlatti--Miller
(1685-1757)

Marche militaire in D Major,
op. 51, no. 1, D. 733......................Franz Schubert
(1797-1828)

Overture, from *William Tell*........Gioachino Rossini--Gottschalk
(1792-1868)

Natausha and Ruxton Noble

IV

Rhapsody in B Minor...........Melvin Stecher and Norman Horowitz

Superstars and Stripes........Melvin Stecher and Norman Horowitz

Natalya and Ryun Noble

V

If I Were a Rich Man, from
Fiddler on the Roof....................Jerry Bock--Marwick

I Could Have Danced All Night, from
My Fair Lady......................Frederick Loewe--Rittman
(1904-)

Natalya and Ryun Noble
Natausha and Ruxton Noble

VI

There Is a Green Hill Far Away...................John Gower--Lyon

Christ the Lord Is Risen Today.................Henry Carey--Lyon

Natausha and Ruxton Noble

VII

Theme from *Ice Castles*.....................Marvin Hamlish--Coates

Theme from *Arthur*..........................Burt Bacharach--Coates

The Impossible Dream, from
Man of La Mancha....................Mitch Leigh--Williams

Natausha and Ruxton Noble

VIII

Warsaw Concerto................................Richard Addinsell
(1904-1977)

Natausha and Ruxton Noble

A reception and buffet will be held in room E-400 following the program.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARIAN HINTZE MONSON, *piano*
RHODA VAUN YOUNG, *piano*

DUO-PIANO

FACULTY RECITAL

8:00 p.m.
Saturday, November 17, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Two Clavicembali
in E Minor, BWV 528.........Johann Sebastian Bach--Babin
(1685-1750)

Adagio--Vivace
Andante
Un poco allegro

Duettino Concertante after Mozart..............Ferruccio Busoni
(1866-1924)

Suite No. 2, op. 17..........................Sergey Rakhmaninov
(1873-1943)

Introduction
Waltz
Romance
Tarantella

David and Goliath: Eleven Bible Scenes
for Young and Old...........................Victor Babin
(1908-1972)

On the ancient hills, under the clear wide sky
David plays for King Saul
David drives out Saul's evil spirit
March of the Philistines
Israel's lament
Challenge of Goliath the Giant
David's battle and victory
The flight of the Philistines
Israel's prayer of thanks
The Israelites dance and rejoice
End of the story

D'un matin de printemps................Lili Boulanger--Françaix
(1893-1918)

Souvenirs.......................Samuel Barber--Gold and Fizdale
(1910-1981)

Waltz
Schottische
Pas de deux
Two-Step
Hesitation Tango
Galop

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PERCUSSION ENSEMBLE

Ron Brough, *conductor*

8:00 p.m.
Tuesday, November 20, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Inmates Lullaby.............................Arr. by Ron Brough

Suite for Percussion............................William Kraft
(1923-)

Fanfare
Ostinatos
Toccata

El Montuno.................................Pierre Beluse--Barrus
(1947-)

Balk Talk..................................Harry Breuer--Brough
(1901-)

African Welcome Piece...........................Michael Udow
(1946-)

Quartet for Paper Bags.........................Larry Spivack
(1954-)

Cross the Heartland.......................Pat Metheney--Rutland
(1952-)

Percussion Ensemble

John Chamberlain
Megan Cordon
Gery Decker
Ken Kirby

LaDon Linde
Jeff Paris
Steve Rowley
Mary Shambaugh

Shari Southworth
Jeremy Staska
Keeley Wolsey
Jeff Campbell, *bass*

Chorus

Braden Blake
Joseph Murphy
John Barrow
David Monson

David Ream
Robert Prosch
Mike Hohl
Glen Worthey

Greg Bashaw
R. Scott Rasmussen
Mike James
Kevin McGee
Tom Haws
Eric Huntsman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Donald H. Ripplinger, *director*
Marilyn White, *assistant*

8:00 p.m.
Tuesday, November 20, 1984
De Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Six Choruses, from *Elijah*........................Felix Mendelssohn
(1809-1847)

Help, Lord
Baal, We Cry to Thee
Call Him Louder
Cast Thy Burden upon the Lord
The Fire Descends from Heaven
Thanks Be to God

Kelvin Smith and Michael Babbitt, *piano*
Hester Davenport, *narrator*

Shepherd Me Lord.................................Gershon Kingsley
(1928-)

Emelia Mele, *piano*

Rainsong...Houston Bright
(1916-1970)

Psalm 100...............................Heinz Werner Zimmerman
(1930-)

Dennis Pratt and David Fullmer, *trumpets*
David Beckstead, *trombone*
Kevin Denison, *tuba*

Gently, Gently...................................Jackson Berkey
(1942-)

Eve Terran, *alto*
Heidi Hamilton, *piano*

Misty Morning..................................Carl J. Nygard Jr.
(1947-)

Debbie Smith, *piano*

An American Tribute..............................Robert Cundick
(1927-)

Cindy Jackman, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Ballade in F Minor, op. 52........................Frédéric Francois Chopin
(1810-1849)

Sonata in D Major, op. 10 no. 3........................Ludwig van Beethoven
(1770-1827)

Presto

Dwight Blazin, *piano*

Furioso and Valse in D Minor....................................Earl Hatch

Keely Wolsey, *marimba*

Quatre Variations Sur Un Theme de Domenico
Scarlatti...Marcel Bitsch

Jeff Grundvig, *trumpet*
Susanne Young, *piano*

Ricercare and Toccata on a theme of "Old Maid and the
Thief"..Gian Carlo Menotti

Kary Billings, *piano*

Wednesday, November 21, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JANET A. BYRNES, *violin*

Student of Barbara Williams

Assisted by:

Alan Giambattista, *piano*

in

SENIOR RECITAL

6:00 p.m.
Tuesday, November 27, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 1 in G Major, op. 78..................Johannes Brahms
(1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Concerto for Violin and Orchestra, op. 14.........Samuel Barber
(1910-1981)

Allegro
Andante
Presto in moto perpetuo

Baal Shem (Three Pictures of Chassidic Life.)......Ernest Bloch
(1880-1959)

Vidui (Contrition)
Nigun (Improvisation)
Simchas Torah (Rejoicing)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WIND SYMPHONY

David Blackinton, *conductor*
Daniel Bachelder, *euphonium*

8:00 p.m.
Wednesday, November 28, 1984
De Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Marche Hongroise, from
La Damnation de Faust.................Hector Berlioz--Smith
(1803-1869)
An Outdoor Overture..................................Aaron Copland
(1900-   )
Fantasia for Euphonium and Band......................Gordon Jacob
(1895-   )

Daniel Bachelder, *euphonium*

Pines of the Appian Way, from
The Pines of Rome.........................Ottorino Respighi
(1879-1936)

INTERMISSION

Marche Caprice..............................Frederick Delius--Boyd
(1862-1934)
Music for Band.......................................Gaylen Hatten

Dixie... Dom Emmett--Gould
(1815-1904)
Divertimento for Band, op. 12..................Vincent Persichetti
(1915-   )

Prologue
Song
Dance
Burlesque
Soliloquy
March

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PERCY KALT, *violin*
IRENE PEERY, *piano*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, November 28, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Romance in G Major, op. 40....................Ludwig van Beethoven
(1770-1827)

Fantasia in C Major..............................Franz Schubert
(1797-1828)

INTERMISSION

Sonate (In memory of Federico Garcia Lorca).......Francis Poulenc
(1899-1963)

Allegro con fuoco
Intermezzo
Presto Tragico

Introduction and Rondo Capriccioso, op. 28....Camille Saint-Saëns
(1835-1921)

Introduction and Tarantella, op. 43.............Pablo de Sarasate
(1844-1908)

Preludes...............................George Gershwin--Heifetz
(1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben rimato e deciso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

"The Marmonious Blacksmith," from Suite No. 5 . . . George Frederic Handel
(1685-1759)

Valerie Fields, *harpsichord*

Sonata No. 2 in D Major, op. 94 . . . . Sergy Prokofiev
(1891-1953)

Moderato scherzo
Andante
Allegro con brio

Suzanne Ostler, *violin*
Spencer Thompson, *piano*

Concerto H. 467 in C Major . . . . Wolfgang Amadeus Mozart
(1756-1791)

Allegro naestoso
Andante
Allegro vivace assai

Suzanne Ostler, *piano*
Harriet Petherick, *piano*

Op. V No. IV . . . . Archangelo Corelli

Adagio
Allegro
Vivace
Adagio
Allegro

Eric Fisher, *recorder*
Becky Price, *piano*

Wednesday, November 28, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WIND SYMPHONY

David Blackinton, *conductor*
Daniel Bachelder, *euphonium*

8:00 p.m.
Wednesday, November 28, 1984
De Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Marche Hongroise, from
La Damnation de Faust.................Hector Berlioz--Smith
(1803-1869)

An Outdoor Overture..................................Aaron Copland
(1900-)

Fantasia for Euphonium and Band.......................Gordon Jacob
(1895-)

Daniel Bachelder, *euphonium*

Pines of the Appian Way, from
The Pines of Rome..........................Ottorino Respighi
(1879-1936)

INTERMISSION

Marche Caprice..............................Frederick Delius--Boyd
(1862-1934)

Music for Band..Gaylen Hatten

Dixie.. Dom Emmett--Gould
(1815-1904)

Divertimento for Band, op. 12..................Vincent Persichetti
(1915-)

Prologue
Song
Dance
Burlesque
Soliloquy
March

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto Grosso in D Major, op. 6, no. 1 . . . . Arcangelo Corelli
(1653-1713)

Largo--allegro
Largo--allegro
Largo--allegro
Allegro

John Tran, *violin*
Jean Hill, *violin*
Curtis Davis, *cello*

Air . . . . J. S. Bach--Wilhelmj
(1685-1750)

Serenade for Strings, op. 20 . . . . Edward Elgar
(1857-1934)

Allegro piacevole
Larghetto
Allegretto

String Orchestra
Mark Taylor, *conductor*

Sonata for Violin . . . . Johannes Brahms
(1833-1897)

Susanne Ostler, *violin*
Spencer Thompson, *piano*

Sonata for Piano . . . . Franz Liszt
(1811-1886)

Susanne Ostler, *piano*

Thursday, November 29, 1984

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VIVIAN HARMER, *flute*

Student of Ted Wight

Assisted by:

Cecilia Ballard, *flute*
Jeff Romero, *piano*
Phillip White, *guitar*

in

SOPHOMORE RECITAL

8:00 p.m.
Thursday, November 29, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Major for Flute and Piano... George Frideric Handel
(1685-1750)

Adagio
Allegro
Adagio
Allegro

Mr. Romero, *piano*

Duets from *Die Zauberflöte,* K. 620......Wolfgang Amadeus Mozart
(1756-1791)

Wie Stark ist nicht dein Zauberton
Bewahret euch vor Weibertücken
In diesen heiligen Hallen
O Isis und Osiris
Ein Mädchen oder Weibchen

Miss Ballard, *second flute*

Sonata for Flute and Piano......................Francis Poulenc
(1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

Mr. Romero, *piano*

INTERMISSION

Sonata in C Major for Flute and Guitar,
BWV 1033...........................Johann Sebastian Bach
(1685-1750)

Andante--Presto
Allegro
Adagio

Greensleeves..........................Arr. by Charles Wolzien

Mr. White, *guitar*

Sonata for Flute and Piano.....................Paul Hindemith
(1895-1963)

Cheerful and animated
Very Slow
Lively--March

Mr. Romero, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHRISTMAS CHORAL CONCERT

FEATURING THE

WOMEN'S CHORUS

Brigham Young University Singers

Concert Choir

BYU CHILDREN'S CHORALE

MEN'S CHORUS

8:00 p.m.
Friday November 30, 1984
Saturday, December 1, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Alleluia for Advent..............................Robert Scholz

Women's Chorus, Men's Chorus, and Concert Choir

II

Hodie Christus natus est.....................Giovanni Gabrieli
(1555-1612)

Verbum caro factum est.......................Hans Leo Hassler
(1562-1612)

Brady Allred, *conductor*

Lobet den Herrn, alle Heiden, BWV 230....Johann Sebastian Bach
(1685-1750)

Praise the Lord, all ye nations:
Praise Him all ye people;
For His grace and truth
Watch over us for evermore.
Alleluia.

Puer nobis.............................Richard Rodney Bennett
(1936-)

O Holy Night.......................................Adolphe Adam
(1803-1856)

Brigham Young University Singers

III

This Day Christ Was Born..........................William Byrd
(1543-1623)

Virga Jesse floruit..............................Anton Bruckner
(1824-1896)

The rod of Jesse hath blossomed:
A virgin hath brought forth One
Who was both God and man:
God hath given back peace to man,
Reconciling the lowest with the
Highest to Himself.

Christmas Cantata............................... Daniel Pinkham
(1923-)

Quem vidistis pastores?
O magnum mysterium
Gloria in excelsis Deo

Shepherds, whom have you seen?
Speak! Tell us who appeared on earth.
We saw the newborn baby and we heard
The angels praising the Lord. Alleluia.

O how great the mystery and wondrous
The sacrament that even animals might
See the Lord at His birth, lying in the
Manger. Blessed Virgin, worthy was
Thy womb to bear the Lord Christ.

Glory to God in the highest
And on earth peace to men of
Goodwill. Rejoice in the Lord,
All men on earth, worship the
Lord in gladness; enter His
Presence with songs of exultation.
Know that the Lord is God; He has
Made us and we are his own. Alleluia.

Concert Choir

IV

Hosanna.....................................Rita Robinson--Hill

Were You There on That Christmas Night...........Natalie Sleeth

Winter Song.......................................Stephen Paulus

The Star Carol......................................Alfred Burt

We Wish You a Merry Christmas......................English Carol

Children's Chorale

INTERMISSION

V

He Is Born...................................Arr. Robert Wetzler

Sandefur Schmidt, *conductor*

Ding Dong! Merrily on High..............Traditional French Carol

Brady Allred, *conductor*

Twelfth Night......................................Samuel Barber
(1910-1981)

Bethlehem Down.....................................Peter Warlock
(1894-1930)

Benedicamus Domino.................................Peter Warlock

The Secret of Christmas................James Van Heusen--Staheli

We Need a Little Christmas................Jerry Herman--Staheli

Brigham Young University Singers

VI

Tommorrow Shall Be My Dancing Day...................John Gardner
(1917-)

Sing Lullaby.....................................Herbert Howells
(1892-1983)

From out of a Wood (Carol of the Birds).............Arnold Freed
(1926-)

O Yule Full of Gladness.........................Norwegian Carol,
arr. by Carolyn Jennings

Joseph Dearest, Joseph Mine........................German Carol,
arr. by Mack Wilberg

Deck the Hall.....................................English Carol,
arr. by Gene Puerling

Concert Choir

VII

Sussex Carol......................................English Carol,
arr. by Dale Wood

Choral Fanfare for Christmas.........................Ron Nelson

Brigham Young University Singers, Concert Choir,
Men's Chorus, Women's Chorus, and Synthesizer Ensemble

Brigham Young University Singers

Ronald J Staheli, *director*
Sandefur Schmidt and Brady Allred, *assistant directors*

Sopranos

Carol Ann G. Allred
Hilary Dalton
Jana Dewey
Cheri H. Hancock
Nancy Larson
Allison Prestwich
Mary Reeve
Yvette Ward
Krista Lee Wright

Tenors

Brent Braithwaite
Tim Brewster
Paul Broomhead
Stephen Bement
Rob Hancock
Gary Miner
Curtis Rindlisbaker
John Sasine
Gale Skousen

Altos

Tracey Fredman
Janet Humpherys
Helen McCurdy
Lorri P. McHardy
Katrina Millet
Vanesa Read
Sandefur Schmidt
Kristin Smyth
Alice Warner
Martha West

Basses

Brady Allred
Berkley Charlton
Boyd Craig
Jon Linford
Carlos Lingard
Gregor McHardy
Chris Read
Marlin Smith
Vaughn Stephenson
Mike Wadsworth
David Warner

Brigham Young University Singers Council

Boyd Craig, *president*
Janet Humpherys, *vice-president*
Hilary Dalton, *women's social chairman*
Gary Miner, *men's social chairman*
Jana Dewey, *women's dress chairman*
Brent Braithwaite, *men's dress chairman*
Carlos Lingard, *treasurer*
Mary Reeve, *secretary*
Yvette Ward, *historian*
Chris and Vanesa Read, *publicity chairmen*
Steve Bement, *photographer*
Martha West, *passport person*
Curtis Rindlisbaker, *set-up chairman*

Concert Choir

Mack Wilberg, *director*
Cary Cammack and Daniel Wallenberg, *assistant conductors*

Sopranos

Cynthia Anderson
Jennifer Barton
Jennifer Brown
Susan Bullock
Ruth Christensen
Ruth Clegg
Robin Farnsley
Julie Fielding
Annette Frazier
Marcia Hatch
Dianna Hope
Tara Janson
Julie Johnson
Carie Juchau
Patricia Lathrop
Lori Lish
Kresten Matich
Rebecca Olpin
Charlene Padgett
Ginger Peterson
Pennie Peterson
Carla Pratt
Lynette Toronto

Altos

Cheryl Brown
Stacey Brown
Lila Burrie
Leann Clark
Carolyn Cook
Jillayne Hales
Lisa Harston
Gretchen Hubbert
Debbie Larsen
Michelle Lingren
Amy Parker
Jennifer Parker
Barbara Peterson
Lori Pincock
Glenda Stone
Rinda Taylor
Alison Westenskow
Marianna Whitaker
Linda Woodruff
Cindy Young

Tenors

Richard Andrus
Richard Bigler
Shaun Butler
David Christensen
Karl Ebeling
Kelly Fullmer
David Hunt
Michael Kennelly
David Kern
Joe McDaniel
Rodney McDonnell
James Murphy
Allen Pack
Robert Paietta
Daniel Perry
Richard Ussell
Ken Shelly
Larry Whipple

Basses

Ryan Anderson
Michael Basford
Clark Bassett
Keith Bradshaw
Drew Christensen
Mark Cook
Gery Decker
Vaughn Fairbanks
David Fisher
Paul Frederickson
Darren Gillett
Barry Goldberg
Chad Kearsley
Sean Lindsay
Rourke Mace
Curtis Martin
Dwight Ostergaard
Mark Olivier
Dallas Peterson
Vernon Richardson
Chip Schlesser
James Seeley
Kelly Sorenson

Choir Officers

James Seeley, *president*
Dallas Peterson, *vice-president*
Alison Westenskow, *secretary*
Susan Bullock, *treasurer*
Dwight Ostergaard, *accompanist and co-social chairman*
Jennifer Barton, *co-social chairman*

Children's Chorale

Marlene Bachelder, *director*
Robin Holland, *accompanist*

Melissa Antoccia
Jason Bachelder
Kevin Bachelder
John Allen Black
Sarah Elizabeth Black
Sage Lorraine Boyer
Jesse Carter
Ruth Nels Henderson
Heide Hollist
Janika Isakson
Gina Jackson
Tyler Jackson
Jonathan Knudsen
Lindsay K. Lichfield
Michael D. Lichfield
John Nielsen
Stephanie Ollerton
Rachel Ann Rasmussen

Stephanie Reay
Rebecca M. Ricks
Sarah Skousen
Maure Smith
Cammy Stephens
Cathy Stephens
Robyn Ann Stohlton
Scott B. Stohlton
Stacey Stohlton
Jennifer C. Stout
Emily Sue Tidwell
Amber Timms
Britney Timms
Iralani Uluara
Jennifer Walton
Whitney Welch
Elizabeth Winkle
Emily Winkle
Marila Winkle

Brigham Young University Synthesizer Ensemble

H. Jarolde Harris, *director*
Mike Ohman
Larry Pearson

Brigham Young University Brass Choir

Daniel F. Bachelder, *director*

Trumpets

Laura Billington
David Krueger
Michael Siggard
Tracy Lynne Stefl

Horns

Stephen Bunker
Kirt Cundick
Tina Curtis
Linda Seamons

Tuba

Kevin Baker

Trombones

Bryce L. Mecham
Loel Temple
Sam Tsugawa

Euphonium

Jeff Hanson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHAMBER ORCHESTRA

Ralph G. Laycock, *director*

8:00 p.m.
Friday, November 30, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sinfonia, from *Lo Speziale*, Hob. Ia/10..........Franz Joseph Haydn
(1732-1809)

Presto--Andante--Presto

Brandenburg Concerto No. 2 in F Major,
BWV 1047..............................Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Allegro assai

Jeff Grundvig, *piccolo trumpet*
Steve Alder, *flute*
Barbara Peterson, *oboe*
Mark Taylor, *violin*

INTERMISSION

Symphony No. 39 in
E-flat Major, K. 543................Wolfgang Amadeus Mozart
(1756-1791)

Adagio--Allegro
Anadante con moto
Menuetto--Allegretto
Finale: Allegro

Chamber Orchestra
Personnel

Violins

Mark Taylor, *concertmaster*
Michael Abramson
Emily Evans
Karen Hales
Jean Hill
Ann Morrell
Suzanne Ostler
Bret Parker
John Tran
Jim Waite

Violas

Nancy Call, *principal*
Deborah Browning
Tracy Maughan
James Quist

Cellos

Julie Bennett, *principal*
Ruth Clay
Margaret Gardner

Basses

Eric Hansen, *principal*
Scott Killpack

Harpsichord

Brett Zumsteg

Flute

Steve Alder

Oboes

Barbara Peterson
Vera Loveless

Clarinets

Alan Portzline
Robert Barrett

Bassoons

Brian Peterson
Cathleen Chamberlain

Horns

Philip Bonney
Michael Hainsworth

Trumpets

Jeff Grundvig
Evan Bateman
Michael Siggard

Timpani

John Chamberlain

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JAMES MOORE, *tenor*
KATHLEEN SASNETT, *soprano*

Assisted by:

Elizabeth Moore, *piano*

in

STUDENT RECITAL

6:00 p.m.
Friday, November 30, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Amorosi miei giorni	Stephano Donaudy (1879-1925)
Cuor mio, cuor mio non vedi	Stephano Donaudy
O bei ni di d'amore	Stephano Donaudy

Ms. Sasnett

In der Fremde, op. 39, no. 1	Robert Schumann (1810-1856)
In der Fremde, op. 39, no. 8	Robert Schumann
Frülingsnacht, op. 39, no. 12	Robert Schumann
Morgen, op. 27, no. 4	Richard Strauss (1864-1949)
Zueignung, op. 10, no. 1	Richard Strauss

Mr. Moore

The Jewel Song, from *Faust*	Charles Gounod (1818-1893)

Ms. Sasnett

Leon's Aria, from *Signor Deluso*	Thomas Pasatieri (1945-)

Mr. Moore

INTERMISSION

Lamento	Henri Duparc (1848-1933)
Serenade Florentine	Henri Duparc
Le Manoir de Rosemonde	Henri Duparc

Mr. Moore

Fair House of Joy	Roger Quilter (1877-1953)
Go 'way from My Window	Arr. by John Jacob Niles (1892-)

Lullaby for a Lost Child............................Thomas Pasatieri
(1945-)

Coloured Stars.....................................Bainbridge Crist
(1883-1969)

Ms. Sasnett

Ton coeur n'a pas compris le mien, from
Les Pecheurs de Perles........................Georges Bizet
(1838-1875)

Ms. Sasnett and Mr. Moore

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SUZANNE OSTLER, *violin*

Student of Barbara Williams

Assisted by:
Harriet Petherick, *piano*
Spencer Thompson, *piano*

in

STUDENT RECITAL

4:00 p.m.
Saturday, December 1, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 1 in G Major, op. 78.................Johannes Brahms
(1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Miss Petherick, *piano*

Sonata No. 2 in D Major, op. 94a...............Sergey Prokofiev
(1891-1953)

Moderato
Scherzo
Andante
Allegro con brio

Mr. Thompson, *piano*

Liebesfreud....................................Fritz Kreisler
(1875-1962)
Liebeslied.....................................Fritz Kreisler

Tambourin Chinois..............................Fritz Kreisler

Miss Petherick, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

T. MARK AMMONS, *trombone*

Student of Daniel Bachelder

Assited by:

Dan Perkins, *piano*
Carol Ann Allred, *soprano*

in

STUDENT RECITAL

6:00 p.m.
Tuesday, December 4, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Cavatine, op. 144............................Camille Saint-Saëns
(1835-1921)

Fantasie in A Minor.......................Georg Philipp Telemann
(1681-1767)

Moderato
A tempo giusto

Deux danses....................................Jean-Michel Defaye
(1932-)

Danse profane

Sonata in F Major..............................Arcangelo Corelli
(1653-1713)

Preludio: Adagio
Sarabanda: Largo
Gavotta: Moderato
Giga: Allegro

Two Songs for Soprano and Bass Trombone.........Marshall Bialosky
(1923-)

The Quarry
The Drangonfly

Mrs. Allred, *soprano*

Sonatina for Trombone and Piano.......................Bryan Kelly
(1934-)

Agitato
Con duolo
Allegro giocoso

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series

presents

THE NEW YORK BAROQUE DANCE COMPANY

and

CONCERT ROYAL

December 4, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM
"A Tercentenary Celebration"

Ouverture No. 2 in B Minor for Flute, Strings, and Continuo, BWV 1067 .... Johann Sebastian Bach (1685-1750)

Lentement–Vif–Lentement
Rondeau
Sarabande
Bourrée I–Bourrée II
Polonaise et Double
Menuet
Badinerie

Salve Regina (1757) for Soprano, Strings, and Continuo .... Domenico Scarlatti (1685-1757)

Salve Regina, Mater misericordiae;
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii hevae,
Ad te suspiramus, gementes et flentes,
In hoc lacrimarum valle.

Eja ergo, advocata nostra,
Illos tuos misericordes oculos ad nos converte,
Et Jesum, benedictum fructum ventris tui,
Nobis post hoc exsilium ostende.

O clemens, o pia, o dulcis Virgo Maria. Amen.
(Hermannus Contractus, 11th c.)

Hail holy queen, mother of mercy;
Our life, our sweetness, and our hope, hail!
To thee we cry, poor banished children of Eve
To thee we send up our sighs, mourning and weeping,
In this valley of tears.

Turn then, most gracious advocate,
Thine eyes of mercy toward us,
And send unto us the blessed fruit of thy womb, Jesus.

O merciful, o loving, o sweet Virgin Mary. Amen.

INTERMISSION

Terpsichore (1734): Prologue to *Il pastor fido* (second version) on a libretto by Giacomo Rossi .... George Frideric Handel (1685-1759)

Apollo	Drew Minter
Erato	Ann Monoyios
Terpsichore	Catherine Turocy
Muses	Ann Jacoby
	Luisa Meshekoff
	Patricia Beaman

Terpsichore

When Handel reached London for the second time in the early autumn of 1712, having begged leave of the Elector of Hanover, soon to become England's own George I, he was immediately determined to take the lead position in the city's operatic life, never intending to return to the German provinces. His opera company was to flourish under the patronage of the Earl of Burlington and his mother, the Dowager Countess, an influential *salonnière* of the day. Handel eventually even took up quarters in their Piccadilly palace, Burlington House.

The young Earl was an English Arcadian and opera enthusiast, so what more likely a subject for Handel's first venture than a pastoral classic. With his incredible facility, the composer dashed off his first version of *Il pastor fido* to a libretto equally hasty in its composition written by the secretary and official librettist of the Handel-Heidegger opera company, one Giacomo Rossi. Such of the music as was not drawn from Handel's earlier works, in the pasticcio tradition of 18th-century opera production, must have been cobbled together very quickly, largely in Hanover before the journey to England. Finished on October 24th and produced on November 22nd, the opera was a fiasco, receiving only six performances and a fistful of adverse reviews. Addison and Steele, for all the stylistic merit of *The Spectator*, were not the most astute critics of music and, in any case, were inimical to Handel for one reason or another. They published a lethal critique. The absence abroad of the ruling favorite singer, the castrato Nicolini, and the inadequate substitute provided, did not help Handel's cause either.

But the composer was not so easily downed. He went on to produce *Teseo* shortly afterward with great success, launching him on his brilliant London operatic career. He must have kept a warm spot in his heart, however, for *Il pastor fido*. Some twenty-two years later Handel extensively revised this pastoral, at first in a version created primarily to feature the dancing of the Parisian ballerina, Marie Sallé and her troupe, and entitled *Terpsicore* in honor of the Muse of the Dance.

This production in May of 1734 was almost immediately followed in November by a further revised version, which enjoyed all the success that had been denied to the 1712 presentation. Handel was greatly taken with the French dances of Mlle Sallé's company, resident at the Theatre Royal, Covent Garden, and it was in this house rather than in one of the Haymarket theaters that the autumn production was mounted. He subsequently included many dance movements in French style for her in later operas, such as *Ariodante* and *Alcina*, both produced at Covent Garden in 1735, soon after the triumph of *Il pastro fido*, due in no small part to its addition of balletic to vocal virtuosity.

We can all be grateful that Handel's faith in his "Faithful Shepherd" persisted. Performances in our time are always founded on the 1734 final revision, and it is this score that formed the basis for the edition prepared by James Richman for the New York premiere production of 1983. In the *Terpsicore* prologue, created for the 1734 production, Apollo notes the absence of Terpsichore from the muses who surround him, after which she enters and dances for us, representing the union of Dance with Music and Emotion.

© Notes by Howard Schott
1983

Ouverture No. 2, BWV 1067

Bach's Ouverture No. 2 comes down to us in a set of parts dating from 1738-39, probably prepared for use in his Collegium Musicum in Leipzig. It has been traditional to ascribe the composition of this work to the Cöthen period, when a great deal of instrumental music was written. However, it seems more likely that this work, along with several others involving difficult writing for the transverse flute, belongs to the period of the second cycle of Leipzig cantatas (1724) when Bach wrote several flamboyant solos for the instrument, probably for the court flutist Pierre-Gabriel Buffardin

This work, in our opinion, is a true "overture" in the operatic style, consisting of what we now call a "French Overture" and several dances immediately following it. For an overture to be structured in this way is common in Handel, as seen for example in *Alcina, Il pastor fido, Berenice,* and the remarkable eight-movement overture to *Rodrigo* consisting of the "French" overture followed by a Gigue, Sarabande, Matelot, Menuet, Bourrée, Menuet and Passacaille. Bach, as is his wont, writes an expansive array of dances and thus increases the total length beyond what others would ordinarily have done. But as this is true of the scope of all his work as a rule, we should hardly be surprised that he does the same with the overture. What does seem quite wrong is to consider this piece as a suite in the usual sense.

The first movement is a typical Bachian version of the overture movement which comes to us from seventeenth century opera, except for the unusual key. Most composers would not consider using B minor for an overture for several reasons, but Bach is perhaps thinking of this overture as an abstract work not destined for use on any stage, which gives him the liberty to explore the extraordinary affect of the key in an extended piece. The dances which follow are not the standard suite array, but have more the feeling of the *Rodrigo* set mentioned earlier. They are French in style and feeling, which also suggests the stage, but they are also Bach, and we find time and again the use of imitation, internal counterpoint, and rather thicker textures than a French composer from this period would normally use. Of special interest are the Sarabande, with its canon between soprano and bass instruments; the use of the Polonaise and the formation of the Double, which uses the melody of the original for a bass line while a new ornamented melody is added above; and the addition of a "Badinerie," which while not a dance form is a quite effective finale with a great deal of dance feeling to it.

Notes by James Richman
© 1984

Salve Regina

Between his birth in Naples and his death in Madrid, Domenico Scarlatti spent time in Venice, Rome, and Lisbon, employed by an impressive succession of crowned heads and churchly princes. Nowadays we remember him primarily for his many keyboard sonatas. Of no less importance, however, are his oratorios, cantatas, operas, and other vocal works. Among these is his last composition, the Salve Regina for solo voice and strings.

The exact occasion for which this was written is uncertain, nor is the identity of the singer who first performed it. The text is believed to date from the 11th century, and its plainchant melody served as a basis for many musical settings over the centuries. In Scarlatti's Salve Regina, the succession of melodic motives, moods, and keys is akin to the cantata form. He has clothed the venerable text in an expressive, devout series of andante and adagio sections. Important words receive descriptive settings: "suspiramus" (we sigh) breaks off in sighs, "clamamus" (we cry out) is suppliant, "o dulcis" (o mild) is soft. Scarlatti's bold use of harmonies is glimpsed in the stepwise ascent of modulations, intensifying the urgency of the text.

The jubilant "Amen" brings to mind the singers at the Spanish court. Perhaps it was Farinelli, the peerless castrato of the 18th century, who first sang this work. In the closing pages, not even the solemnity of the centuries-old devotional text can placate Scarlatti's impulse to exercise the voice in church in much the same way that he delighted in exercising the hands with his keyboard sonatas.

Notes by Robert Alcala

Scene: The Temple of Erato, muse of lyric and amatory poetry

Overture: Largo
Coro (allegro): "I nostri cori dobbiamo offrir"
Apollo–Rec.: "Melodiosa Germana"
    Aria: "Gran Tonante"
Apollo and Erato–Rec.: "Ma, Terpsicore snella, dove?"
Erato–Aria: "Di Parnasso i dolci accenti"
Prelude (larghetto): announcing the arrival of Terpsichore
Apollo–Rec.: "Ecco, sen vien"
Chaconne
Apollo and Erato–Duo: "Col tuo piede"
Sarabande (largo assai)
Apollo–Rec.: "Pinge di i trasporti"
Gigue (presto): Terpsichore's movements describe a lover's transports
Erato–Rec.: "La speme e cura"
Apollo and Erato–Duo: "Tuoi passi son dardi"
Apollo–Rec.: "La Gelosia"
Air: Terpsichore's dancing changes to represent a demanding character; she demonstrates the power of those passions.
Apollo and Erato–Rec.: "Dai, quando vuoi"
Apollo–Aria: "Hai tanto rapido"
Ballo: Terpsichore represents the speed of the Winds
Apollo and Erato–Duo: "Vezzi piu amabile"
Coro (allegro [da capo]): "Cantiamo lieti della virtu"

CONCERT ROYAL

James Richman, *artistic director and harpsichord*
Sandra Miller, *associate director and flauto traverso*
Drew Minter, *countertenor*
Ann Monoyios, *soprano*
Richard Luby, *baroque violin*
Bonnie Richards, *baroque violin*
David Miller, *baroque viola*
Loretta O'Sullivan, *baroque cello*
Richard Myron, *violone*
John Abberger, *baroque oboe*
Robert Alcala, *baroque oboe*
Paul Shipper, *recorder*

with members of the

NEW YORK BAROQUE DANCE COMPANY

Catherine Turocy, *artistic director and choreographer*
Ann Jacoby, *associate director*
Luisa Meshekoff
Patricia Beaman

COMING EVENTS

UTAH SYMPHONY

January 10, 1985
de Jong Concert Hall 8:00 p.m.
Student/Faculty $4.50 General Public $5.50

JOANN OTTLEY

January 12, 1985
de Jong Concert Hall 8:00 p.m.
Student/Faculty $3.50 General Public $5.00

P.D.Q. BACH

January 15 and 16, 1985
de Jong Concert Hall 8:00 p.m.
Student/Faculty $7.00 General Public $8.00

Tickets on sale January 2, 1985
Phone Music Ticket Office for information
378-7444

THE GLORY OF GOD IS INTELLIGENCE

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID KERN, *flute*

Student of Susan Goodfellow

Assisted by:

Spencer Thompson, *piano*
David Christensen, *piano*
Janet Bensing, *harp*
Suzanne Ostler, *violin*
Nancy Call, *viola*
Julie Bennet, *cello*

in

JUNIOR RECITAL

8:00 p.m.
Tuesday, December 4, 1984
Room 151 N. Eldon Tanner Building

PROGRAM

Sonatine..................................Henri Dutilleux
(1916-   )

Allegretto
Andante
Animé

Mr. Christensen, *piano*

Eight Caprices.............................Johann Anton Stamitz
(1754-1809)

Rondeau (No. 6)
Amoroso (No. 5)
Allegro moderato (No. 1)

Quartet in D Major, K. 285...............Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

INTERMISSION

Dance of the Blessed Spirits..........Christoph Willibald Gluck
(1714-1787)

Sonata in D Major, op. 94......................Sergey Prokofiev
(1891-1953)

Andantino
Allegretto scherzando
Andante
Allegro con brio

Mr. Thompson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHRISTMAS MUSIC AT MIDDAY

12:00 noon
Wednesday, December 5, 1984
B. F. Larsen Gallery
Harris Fine Arts Center

PROGRAM

Prelude . . . . Tower Music

I. A Christmas Festival . . . . LeRoy Anderson

Wind Symphony
David Blackinton, *conductor*

II. Silent Night . . . . Franz Gruber

Clayne Robison, *baritone*

III. Hosanna . . . . Rita Robinson--Hill
Winter Song . . . . Stephen Paulus
Star Carol . . . . Alfred Burt
We Wish You a Merry Christmas . . . . English Carol

Children's Chorus
Marlene Bachelder, *director*
Robin Holland, *piano*

IV. Medley for Mallets . . . . Arr. by William Schinstine

BYU Marimba Ensemble
Ronald Brough, *director*

V. Tomorrow Shall Be My Dancing Day . . . . John Gardner
From Out of a Wood (Carol of the Birds) . . . . Arnold Freed
Deck the Hall . . . . Arr. by Gene Puerling

BYU Concert Choir
Mack Wilberg, *director*

VI. He is Born . . . . Robert Wetzler
Ding Dong! Merrily on High . . . . Traditional French Carol

The Secret of Christmas . . . . . James Van Heusen--Staheli

BYU University Singers
Ronald Staheli, *director*

VII. A Lamanite Christmas . . . .

Lamanite Generation
Ron Simpson, director

IX. Hallelujah Chorus . . . . George Frederic Handel
from *"The Messiah"*

Combined Performers and Audience
Wind Symphony
Ralph Laycock, Conductor

Appreciation is expressed to the performers, the BYU Art Department, and the children of the BYU-Provo Demonstration School for their significant contributions to this traditional Christmas program.

Jacob Bos, Music at Midday Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

assisted by

THE WOMEN'S CHORUS

Rebecca Wilcox, *director*
Elan McMahan, *piano*

8:00 p.m.
Friday, December 7, 1984
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture to *Die Zauberflöte,* K. 620......Wolfgang Amadeus Mozart
(1756-1791)

Piano Concerto No. 2 in F Minor..................Frédéric Chopin
(1810-1849)

Maestoso

Elan McMahan, *piano*

INTERMISSION

The Planets, Suite for Large Orchestra.............Gustav Holst
(1874-1934)

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic

with the Women's Chorus

Bass Trombone

LaMont Lee

Euphonium

Mike Bennett

Tuba

Joel Kimzey

Percussion

John Chamberlain
Mary Shambaugh
Keeley Wolsey
LaDon Linde

Harps

Janet Bensing
Marni Bell

Celesta

Steve Erickson

Philharmonic Orchestra
PERSONNEL

First Violins

Mark Taylor, *concertmaster*
Jeff Olpin, *principal*
Michael Abramson
Janet Byrnes
Anne Crosland
Emily Evans
Karen Hales
Karen Hughes
Meredith Jack
Peggy Jellinghausen
Ann Morrell
Suzanne Ostler
John Tran
Jim Waite

Second Violins

Carolyn Holm, *principal*
Marianne Bennion
Christine Calderwood
Kim Dodson
Jean Hill
Claudia Laycock
Heather McConkie
Ann Norman
Bret Parker
Amy Peterson
Lisa Stratton

Violas

Nancy Call, *principal*
Deborah Browning
Kaye Davis
James Dixon
Carol Sue Glasset
Tracy Maughan
Helen McCurdy
Jim Quist
Shauna Smith

Cellos

Julie Bennett, *principal*
Marianne Broomhead
Cheryl Ann Call
Ruth Clay
Margaret Gardner
Marc Giullian
Monika Roseborough
Stuart Strauss
Nancy Ward

Basses

Eric Hansen, *principal*
Merrit Andrus
Pam Bryan
Jeff Campbell
Scott Killpack

Piccolos

Elaine Huff
Mary Wagstaff

Flutes

Yvonne Farnsworth
Miriam Jennings
Elaine Huff
Carol Wagstaff

Oboes

Vera Loveless
David Lines
Barbara Peterson
Dallin Quass

English Horn

David Lines

Clarinets

Jenifer Girard
Michelle Stark
Robert Barrett
Jacqueline Parry
Carolyn Bloisel

Bass Clarinet

Robert Barrett

Bassoons

Brian Peterson
Steve Bennett
Cathy Chamberlain

Contra-Bassoon

David Hare

Horns

Linda Seamons
Kirt Cundick
Mike Hainsworth
Stephen Bunker
Philip Bonney
Belinda Pratt

Trumpets

Robert Peterson
Evan Bateman
Shaun Heaton
Michael Siggard

Trombones

Mark Ammons
Bryce Mecham

The Women's Chorus
PERSONNEL

Soprano I

Cathleen Barney
Carol Ann Beeton
Margene Brown
Adeana Chandler
Deana K. Collins
Janet Gardiner
Julie Graves
Alice Hall
Robyn Hayes
Pamela Kocherhans
B. Nadine Mackinnon
Amy Marlowe
Andrea Mazorra
Christine Mead
Karen Monson
Sherie North
Thais Petersen
Melonie Poulsen
Sandie Schnakenburg
Valerie Stander
Debra Swanson
Deborah Tripp
Betsy Wheeler
Sue Wilde
Patty Young

Soprano II

Jana Andrews
Lorraine Arbizu
Carol Batchelor
Marianne Broomhead
Kristen Close
Kathleen M. Cox
Gina Crum
Susan Grampton
Alison Fuller
Elizabeth Hanks
Annette Harrison
Angela Hatch
Susie Johann
Erowynn Murray
Sandy Nielsen
Noelle Robertson
Kimberly Staheli
S. Delana Taggart
Julie Tingey
Lara Walker
April Webster
Jil Whittle

Alto I

Colleen Barner
Carrie Bradley
Michele D. Chambers
Jill Clark
Kathleen Conroy
Jeri Ellingson
Melanie Gallini
Jannette Goodman
Connie Larson
Wendy Mabee
Claudia Manaton
Kimberly Milius
Mary Leigh Moore
Tamera Park
Michelle Parnaby
Sandra Petersen
M. Dianne Seare
Janice Smith
Tracy Lynne Turek
Rebecca Woodworth

Alto II

Diane E. Arrington
Cheryll Beck
Julie Call
Julie Christensen
Caroline Christy
Melissa Davis
Hanneke de Groot
Jill Forbes
Valinda Jensen
Rebecca Johnson
Jan Leavitt
Shelley McMurdie
Catherine Morgan
Jan Murdock
Suzanne Pool
Patty Robinson
Jill Skeem
Amy Stitt
Jenifer Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID RALPHS, *organ*

Student of Parley Belnap

in

STUDENT RECITAL

6:00 p.m.
Friday, December 7, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Preludium super f, no. 235 from the
Buxheimer Orgelbuch (c.1470)....................Anonymous

Six Variations on Gloria Tibi Trinitas,
S nos. 91-96 from the *Mulliner Book*.......John Blitheman
(ca.1525-1591)

Toccata, Adagio, and Fugue in C Major,
BWV 564...........................Johann Sebastian Bach
(1685-1750)

INTERMISSION

Sonata No. 9 in B-flat Minor,
op. 142.........................Joseph Gabriel Rheinberger
(1839-1901)

Prelude
Romance
Fantasia and Fugue

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHARLEEN PEDERSEN, *piano*

Student of Robert B. Smith

in

FRESHMAN RECITAL

8:00 p.m.
Tuesday, December 11, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in B-flat Major,
BWV 866..............................Johann Sebastian Bach
(1685-1750)

Andante in F Major
("Andante favori"), WoO 57............Ludwig van Beethoven
(1770-1827)

Adagio in B Minor, K. 540...............Wolfgang Amadeus Mozart
(1756-1791)

Rondo a capriccio in G Major,
op. 129..............................Ludwig van Beethoven

INTERMISSION

Preludes.......................................Claude Debussy
(1862-1918)

Les collines d'Anacapri
La serenade interrompue
La cathédrale engloutie

Three Mazurkas, op. 59.........................Frédéric Chopin
(1810-1849)

Moderato
Allegretto
Vivace

Danzas argentinas........................Alberto E. Ginastera
(1916-)

Danza del viejo boyero
[illegible]
Danza del gaucho matrero

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE INTERNATIONAL TRIO

Julian Herman, *violin*
Stephen Emerson, *cello*
Lenora Neal, *piano*

8:00 p.m.
Tuesday, January 8, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Minor for Violin and Piano, op. 108...Johannes Brahms
(1833-1897)

- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

Piano Trio No. 1 in D Minor, op. 49...Felix Mendelssohn-Bartholdy
(1809-1847)

- Molto allegro ed agitato
- Andante con moto tranquillo
- Scherzo leggiero e vivace
- Allegro assai appassionato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBIN J. HANCOCK, *piano*
CHERI E. HANCOCK, *soprano*
JENIFER GIRARD, *clarinet*
MARK SHELDON, *saxophone*
DAVID WARNER, *baritone*

in

JOINT STUDENT RECITAL

8:00 p.m.
Wednesday, January 9, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite..Paul Bonneau

Sicilienne..Pierre Lantier

Mr. Sheldon, *saxophone*

Donde lieta, from *La Boheme*.......................Giacomo Puccini
(1858-1924)
Mother Dear (Polish Folk-Song)..........Arr. by Estelle Liebling

Mrs. Hancock, *soprano*

Premiere Rhapsody for Clarinet.....................Claude Debussy
(1862-1918)

Miss Girard, *clarinet*

Ombra mai fù, from *Xerxes*..................George Frideric Handel
(1685-1759)
Revenge, Timotheus Cries, from
Alexander's Feast...................George Frideric Handel

Mr. Warner, *baritone*

Six Pieces, op. 118..............................Johannes Brahms
(1833-1897)

Intermezzo in A Major
Intermezzo in A Major
Ballade in G Minor
Intermezzo in F Minor
Romance in F Major
Intermezzo in E-flat Minor

Mr. Hancock, *piano*

INTERMISSION

Funerailles...Franz Liszt
(1811-1886)

Mr. Hancock, *piano*

Three Vocalises for Soprano, Voice, and
Clarinet..............................Ralph Vaughan Williams
(1872-1958)

Prelude
Scherzo
Quasi menuetto

Mrs. Hancock, *soprano* Miss Girard, *clarinet*

Histoires...Jaques Ibert
(1890-1962)

Mr. Sheldon, *saxophone*

Willow Song, from *Ballad of Baby Doe*................Douglas Moore
(1893-)
Der hölle Rache, from *Die Zauberflöte*.....Wolfgang Amadeus Mozart
(1756-1791)

Mrs. Hancock, *soprano*

Concert Duet for Alto Saxophones.................Friedrich Kuhlau
(1786-1832)

Allegro

Mr. Sheldon, *saxophone* Miss Girard, *clarinet*

Three Civil War Songs...................Arr. by Robin J. Hancock

Some Songs from Broadway................Arr. by Robin J. Hancock

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series

Presents

THE UTAH SYMPHONY

Joseph Silverstein, *music director*
Charles Ketcham, *associate conductor*

Joseph Silverstein, *conducting*

8:00 p.m.
Thursday, January 10, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Connotations .... Aaron Copland
(1900-   )

La Mer .... Claude Debussy
(1862-1918)

De l'aube à midi sur la mer
(From dawn to noon on the sea)

Jeux de vagues
(The play of the waves)

Dialogue du vent et de la mer
(Dialogue of the wind and the sea)

INTERMISSION

Symphony No. 2 in C Major, op. 61 .... Robert Schumann
(1810-1856)

Sostenuto assai–Allegro ma non troppo
Scherzo: Allegro vivace
Adagio espressivo
Allegro molto vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DARREL STUBBS, *oboe*

assisted by:

Mack Wilberg, *piano and harpsichord*
Glenn Williams, *bassoon*
Julie Zumsteg, *cello*

in

FACULTY RECITAL

ALL FRENCH MUSIC

8:00 p.m.
Friday, January 11, 1984
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonate en mi majeur pour hautbois et piano,
op. 3, no. 7..................Jean Baptiste Loeillet--Béon
(1680-1730)

Larghetto
Allegro
Largo
Allegro assai

Suite française pour hautbois et piano..............Marcel Bitsch
(1921-)

Pavane--Solennel, mais sans lenteur
Gaillard--Modéré bien rythmé
Gigue--Assez vif
Rigaudon--Gaîment

Sonate pour hautbois avec piano, op. 166
(1921)..................................Camille Saint-Saëns
(1835-1921)

INTERMISSION

L'Agréable, from
Trois vieilles dances françaises.....Marin Marais--Craxton
(1656-1728)
Tunis Nefta, from *Escales*...........................Jacques Ibert
(1890-1962)
Trois esquisses pour hautbois et piano..........Pierre Max Dubois
(1930-)

Allegretto
Mouvement de Valse
Tempo de marche

Trio pour hautbois, basson et piano (1926)........Francis Poulenc
(1899-1963)

Lent--Presto
Andante con moto
Très vif

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series

Presents

JoANN OTTLEY, *soprano*
REID NIBLEY, *piano*

8:00 p.m.
Saturday, January 12, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I*

Art Thou Troubled? .... George Frideric Handel
(1685-1759)

Alma mia .... George Frideric Handel

Lusinghe più care .... George Frideric Handel

II

Die Nacht, op. 10, no. 3 .... Richard Strauss
(1864-1949)

Wiegenlied, op. 41, no. 1 .... Richard Strauss

Verrat .... Hans Pfitzner
(1869-1949)

Die Einsame .... Hans Pfitzner

III

Regnava nel Silenzio, quando rapito, from
Lucia di Lammermoor .... Gaetano Donizetti
(1797-1848)

INTERMISSION

IV

Just-Spring .... Vernon Duke
(1903-1969)

Snow at Sea .... Reid Nibley
(1923-)

Deborah .... Gene Bone–Howard Fenton

The Silver Swan .... Ned Rorem
(1923-)

V

Tres poemas ....Joaquin Turina
(1882-1949)

Olas gigantes
Tu pupila es azul
Besa el aura

*This group is in honor of the tricentennial of Handel's birth.

JoANN OTTLEY

Soprano

JoAnn Ottley is a Utah soprano widely known as a poised and moving soloist both on the recital platform and with symphony orchestra. She has made multiple appearances with the Utah Symphony both in Salt Lake City and on tour, as well as performing with other orchestras and conductors of significance.

JoAnn is in demand as soloist in all the major choral works and has also sung with great success in opera, being especially noted for her "Queen of the Night" (*Magic Flute*). Other major roles include Violetta in *Traviata*, the title role in *Lucia*, Mimi in *La Bohème*, Gilda in *Rigoletto*, and Rosalinda in *Fledermaus*.

In recent seasons, she has further enhanced her reputation in performances with the Dallas Symphony, the San Diego Symphony, and the San Antonio Symphony, among others. She has also appeared as soloist at the Carmel Bach Festival besides making a joint husband-and-wife debut (conductor/soloist) in the Utah Symphony subscription season.

She has sung in Europe, South America, Japan, and Korea and in 1982 appeared with great acclaim as soloist with the Tivoli Symphony in Copenhagen, Denmark. She also sang as soloist at the Bergen (Norway) International Festival (Grieghallen), the Royal Albert Hall, London (including a televised performance on BBC TV), and the Doellen Concert Hall in Rotterdam, Holland.

The soprano is the wife of Dr. Jerold Ottley, Musical Director and Conductor of the Mormon Tabernacle Choir, and serves as both vocal coach and soloist with that organization.

Coming Events

P.D.Q. Bach
January 15 and 16, 1985
de Jong Concert Hall 8:00 p.m.
Student/Faculty $7.00 General Public $8.00

Igor and Vesna Groupman
January 31, 1985
Madsen Recital Hall 8:00 p.m.
Student/Faculty $3.00 General Public $4.00

TASHI
February 28, 1985
de Jong Concert Hall 8:00 p.m.
Student/Faculty $4.50 General Public $5.50

BRIGHAM YOUNG UNIVERSITY

Performing Arts Series
presents

P. D. Q. BACH (1807–1742)?

An Evening of Musical Madness
Featuring Professor Peter Schickele
and
PHILHARMONIC ORCHESTRA
Ralph G. Laycock, *conductor*

January 15 & 16, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

"Desecration of the House" Overture .... P.D.Q. Bach
(S.10-9-8-7-6-5-4-3-2-1)

"Hindenburg" Concerto (S. LZ-129) .... P.D.Q. Bach
Allegro gigantico
Largo pericoloso
Presto so-so

Andante Cantabile, from opus 3, no. 5 .... F.J. Haydn

Canine Cantata: "Wachet Arf!" .... P.D.Q. Bach
("Sleeping Dogs Awake!") (S. K9)
Entrada
Arietta: "Ach! wo, ach! wo"
Berceuse
Aria: "Bau! Wau!"
Lamento: "Au!"
Finale

Dietrich Fischer-Bauau, *houndentenor*

INTERMISSION

II

Echo Sonata for Two Unfriendly Groups of Instruments (S. 999999999) .... P.D.Q. Bach

Concerto for Bassoon vs. Orchestra (s. 8') .... P.D.Q. Bach
Break allegro
Not so fast
Rondo alla turkey lurkey

The Professor at the Bassoon

The Heckler is the official bassoon of the University of Southern North Dakota, at Hoople.

Program Notes

The most controversial aspect of P.D.Q. Bach's life, aside from its existence, is the time of its existence, that is, his dates. It has become traditional to list his dates as they were inscribed on his first tomb: 1807–1742; this has led to a great deal of confusion and a seemingly endless flow of possible explanations.

Various theories based on the assumption that he was born in 1807 and died in 1742 are too fanciful to merit serious consideration, which however, has not kept them from receiving wide dissemination and even acceptance. More plausible is the idea that the inscription was a comment on P.D.Q.'s artistic development; no one who has studied the complete corpus of his surviving works will disagree with the statement that his most individual pieces were written at the beginning of his composing career (he was thirty-five years old before he began composing, writing the works that were to catapult him into obscurity) after which he proceeded, throughout the dregs of his days, to forget everything he knew, writing music that more and more resembled the music he had heard as a child. But in the light of the rest of his family's attitude toward P.D.Q. there is no doubt in the author's mind that the inscription was simply a clumsy and transparent attempt on the part of certain influential members of the Bach family to make it appear that P.D.Q. could not possibly have been sired by Johann Sebastian, who died in 1750.

Since however, there is no documentary evidence supporting one or another of these or any other explanations, the author always includes a question mark with the dates: (1807–1742)?, in the belief that discretion is nine-tenths, or at least the better part of, the law.

from *The Definitive Biography of P.D.Q. Bach*
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PROFESSOR PETER SCHICKELE
Biography

Professor Peter Schickele finally saw the fulfillment last April of a lifelong, well, five-year-long, ambition as he conducted the world premiere performances of *THE ABDUCTION OF FIGARO,* a simply grand opera in three acts by P.D.Q. Bach. The production, and a sumptuous one it was, was mounted in Minneapolis by the Minnesota Opera Company; the reviews would have made P.D.Q. Bach blush (if, considering his complexion, that were possible).

Another milestone last season was the first appearance by the Professor outside of North America; a large and lively crowd in London's Barbican Centre indicated that the P.D.Q. Bach virus will, indeed already has, spread across the Atlantic.

Nor has the Professor's good friend Peter Schickele been idle. Recent premieres include the Spring Serenade, commissioned by flutist Sue Ann Kahn, and the String Quartet No. 1 "American Dreams," commissioned by the Audubon String Quartet; the Washington Post described the latter work as "a special sort of experience, one for which it is necessary to dust off an adjective not often applied to contemporary music. Peter Schickele has written a lovely string quartet, one that bubbles over with attractive melodies, makes you want to dance with its catchy rhythm, and absorbs your attention with its interesting sound-textures." A concerto for bluegrass band and orchestra, commissioned by the McLain Family Band, and a work for the New England Conservatory Chorus are scheduled to be premiered during the 1984–85 season.

Born in Ames, Iowa, Peter Schickele was raised there and in Washington, D.C., and Fargo, North Dakota. He went to Juilliard in 1957; since then he has continued to live in N.Y.C., whence he traipses all over the musical world in several directions at once.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID LINES, *organ*

Student of Parley L. Belnap

in

STUDENT RECITAL

8:00 p.m.
Thursday, January 17, 1985
Provo Tabernacle

PROGRAM

Prelude and Fugue in A Minor, BWV 543......Johann Sebastian Bach
(1685-1750)

Chorale Fantasia on
"When I Survey the Wondrous Cross"...........Hubert Parry
(1848-1918)

Symphonie No. 3 in E Minor, op. 13...........Charles-Marie Widor
(1844-1937)

Prelude
Minuetto
Marcia
Adagio
Final

INTERMISSION

Fantasie in F Minor, K. 608.............Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante
Allegro maestoso

Prelude et fugue sur le nom d'Alain, op. 7.......Maurice Duruflé
(1902-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRIGHAM YOUNG UNIVERSITY HONORS QUARTET

Mark Taylor, *violin*
James Waite, *violin*

Nancy Call, *viola*
Julie Bennett, *cello*

8:00 p.m.
Thursday, January 17, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in G Major, op. 77, no. 1,
Hob. III/81............................Franz Joseph Haydn
(1732-1809)

Allegro moderato
Adagio
Menuetto: Presto--Trio
Finale: Vivace

String Quartet No. 1, op. 7,
"Vósnógyes"...................................Béla Bartók
(1881-1945)

I. Lento: attacca
II. Poco a poco accelerando al allegretto
Introduzione: Allegro, attacca
III. Allegro vivace

PROGRAM NOTES

Opus 77, no. 1, along with its companion, opus 77, no. 2,was written in 1799 and published in 1802. They were dedicated to Prince Lobkowitz, as were the six quartets of opus 76. Haydn intended opus 77 to consist of six quartets also, but his failing health prevented him from writing more than the first two quartets. Even so, these last two quartets have a profound and substantial impact on chamber music of the next century, including the bold and dramatic late quartets of Beethoven and Schubert.

String Quartet No. 1, op. 7 was written in 1908; its premiere occurred on March 19, 1910 in Budapest with the Waldbauer-Kerpely Quartet. Although there is no specific tonal center, it is sometimes referred to as being in A minor. The traditional "classic" form of four movements is reduced to three, with increases of thematic substance, speed, and intricacy in each subsequent movement.

Notes by James Waite

The Honors Quartet's next recital will be on April 5, 1985, in the Madsen Recital Hall. They will be joined by the Honors Quartet of the University of Utah in the performance.

Other upcoming recitals:

James Waite- February 28, RH, 6 p.m.
Nancy Call- March 1, RH, 6 p.m.
Julie Bennett- March 5, RH, 6 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in d minor . . . . Johann Sebastian Bach
(1685-1750)

Impromptu in F-sharp major, op. 36 . . . . Frédéric Chopin
(1810-1849)

Three Preludes . . . . Ken Kennan
(-   )

Holly Brown, *piano*

Zigennerweisen . . . . Sarasita
(-   )

Jean Hill, *violin*

Sposalizio . . . . Franz Liszt
(1811-1886)

Scherzo . . . . Charles T. Griffes
(-   )

Ricercare and Toccata . . . . Gian Carlo Menotti
on a theme from *"Old Maid and the Thief"*
(1911-   )

Kary Billings, *piano*

Wednesday, January 23, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

NATASHA OLSEN, *piano*

Student of Robert Smith

in

PREPARATORY RECITAL

6:00 p.m.
Saturday, January 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor, BWV 807.....Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrée I-Bourrée II
Gigue

Papillons, op. 2................................Robert Schumann
(1810-1856)

INTERMISSION

Sonata No. 5 in C Minor,
op. 10, no. 1.........................Ludwig van Beethoven
(1770-1827)

Molto allegro e con brio
Adagio molto
Finale: Prestissimo

Sonatina for Piano............................Robert Muczynski
(1929-)

Allegro con spirito
Andante con espressione
Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LISA HARLINE, *violoncello*

Student of Julie Zumsteg

Assisted by:

Dan Harrison, *piano*

in

SENIOR RECITAL

4:00 p.m.
Saturday, January 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 5 in E Minor, P. 40....................Antonio Vivaldi
(1678-1741)

Largo
Allegro
Largo
Allegro

Kol nidrei, op. 47................................Max Bruch
(1838-1920)

Minuet....................................Georges Valensin

Tarantella, op. 23...........................William Henry Squire
(1871-1963)

INTERMISSION

Sonata No. 1 in E Minor, op. 38...................Johannes Brahms
(1833-1897)

Allegro non troppo
Allegretto quasi minuetto
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOE AHERN, *flute*

LISA MARSH, *soprano*

Students of Ted Wight and Olga Gardner

Assisted by:

Steve Erickson, *piano*

in

JOINT RECITAL

8:00 p.m.
Tuesday, January 29, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Höchster, was ich habe, from
Cantata BWV 39.....................Johann Sebastian Bach
(1685-1750)
Sonata for Flute and Piano........................Francis Poulenc
(1899-1963)

Allegro melinconico
Cantilena
Presto giocoso

Aurore, op. 39, no. 1..............................Gabriel Fauré
(1845-1924)
Mandoline...Claude Debussy
(1862-1918)
Après un rêve, op. 7, no. 1........................Gabriel Fauré

Poem...Charles T. Griffes
(1884-1920)

INTERMISSION

He's Goin' Away...................................John Jacob Niles
(1892-)
Over the Mountains..........................Arr. by Roger Quilter

The Ash Grove...............................Arr. by Roger Quilter

Suite for Flute and Piano, op. 116................Benjamin Godard
(1849-1895)

Allegretto
Idylle
Valse

Old American Songs, set 2..........................Aaron Copland
(1900-)

The Little Horses
Zion's Walls
At the River
Ching-a-ring Chaw

Bird Song...Michael Head
(1900-1976)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Brigham Young University Singers

Ronald J Staheli, director

8:00 p.m.
Tuesday, January 29 and Wednesday, January 30, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

Tonight's program will be chosen from this repertoire list of the Brigham Young University Singers:

O admirabile commercium	Jacob Handl (1550-1591)
Verbum caro factum est	Hans Leo Hassler (1562-1612)
Hodie Christus natus est	Giovanni Gabrieli (ca.1553/6-1612)
Lobet den Herrn, alle Heiden, BWV 230	Johann Sebastian Bach (1685-1750)
Schaffe in mir Gott, op. 29, no. 2	Johannes Brahms (1833-1897)
Puer nobis	Richard Rodney Bennett (1936-)
Benedicamus Domino	Peter Warlock (1894-1930)
Twelfth Night, op. 42, no. 1	Samuel Barber (1910-1981)
To Be Sung on the Water, op. 42, no. 2	Samuel Barber
The Silver Swan	John Chorbajian (1936-)
Bitter for Sweet	John Chorbajian
My Song in the Night	Arr. Paul Christiansen
God Hears Me When I Pray	Merrilee Webb (1960-)
Go Down Moses	Arr. Mark Hayes
Well, Well, Well	Arr. Jeffrey R. Jones
Three European Folk Tunes	Arr. Mack Wilberg

The Shepherdess (French)
Who Is Crying? (Latvian)
What Would You Do If You Married A Soldier? (Irish)

Three Songs from American Opera

The Promise of Living, from *The Tender Land*...Aaron Copland
(1900-)
Stomp Your Foot, from *The Tender Land*.........Aaron Copland
Quintet, from *Vanessa*, op. 32.................Samuel Barber

Songs for the American Broadway Stage

Comedy Tonight, from *A Funny Thing Happened on the Way to the Forum*..................Stephen Sondheim
(1930-)
Prologue, from *Sweeny Todd*.................Stephen Sondheim
Send in the Clowns, from *A Little Night Music*....................................Stephen Sondheim
Love Is in the Air, from *A Funny Thing Happened on the Way to the Forum*..................Stephen Sondheim
Company, from *Company*......................Stephen Sondheim
Sunday, from *Sunday in the Park with George*.............................Stephen Sondheim

Songs from American Operetta

Tramp, Tramp, Tramp, from *Naughty Marietta*...Victor Herbert
(1859-1924)
Thine Alone, from *Eileen*.....................Victor Herbert
Italian Street Song, from *Naughty Marietta*...Victor Herbert

This Is One of Those Moments, from *Yentl*.............................Michele LeGrand--Staheli
(1932-)

BRIGHAM YOUNG UNIVERSITY SINGERS
Winter 1985

Sopranos
Carol Ann G. Allred _Salem, New Hampshire_
*Hilary Dalton _Provo, Utah_
*Jana Dewey _Chicago, Illinios_
Cheri H. Hancock _San Jose, California_
***Nancy Larson _Los Angeles, California_
Allison Prestwich _Sterling, Colorado_
*Mary Reeve _Fremont, California_
*Yvette Ward _San Bernadino, California_
Krista Lee Wright _Denver, Colorado_

Altos
Tracey Fredman _Sunnyvale, California_
*Janet Humpherys _Orem, Utah_
Helen McCurdy _Wichita, Kansas_
Lorri P. McHardy _Manassas, Virginia_
Barbara Peterson _Cedar City, Utah_
*Vanesa B. Read _Fremont, California_
**Sandefur Schmidt _Concord, California_
Kristen Smyth _Sacramento, California_
Alice Warner _Provo, Utah_
*Martha West _Boise, Idaho_

Tenors
Mike Belnap _Valier, Montana_
*Brent Braithwaite _Orem, Utah_
Tim Brewster _Blackfoot, Idaho_
Paul Broomhead _Seattle, Washington_
*Stephen Bement _Boulder, Colorado_
***Rob Hancock _Seattle, Washington_
*Gary Miner _Springville, Utah_
*Curtis Rindlisbacher _Salt Lake City, Utah_
John Sasine _Newport Beach, California_
Gale Skousen _Phoenix, Arizona_

Basses
**Brady Allred _Salt Lake City, Utah_
Berkley Charlton _Rawlings, Wyoming_
*Boyd Craig _Salt Lake City, Utah_
Jon Linford _Raymond, Idaho_
*Carlos Lingard _Mexico City, Mexico_
Gregor McHardy _Odenton, Maryland_
*Chris Read _San Diego, California_
Mark Sheldon _San Jose, California_
Marlin Smith _Joseph City, Arizona_
Voughn Stephenson _Acequia, Idaho_
Mike Wadsorth _Oakely, Idaho_
David Warner _Provo, Utah_

*officer
**assistant conductor
***accompanist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita no. 6 in E minor . . . . J. S. Bach
(1685-1750)

Gretchen Hubber, *piano*

Concerto no. 5 in A major . . . . W. A. Mozart
(1756-1791)

Allegro

Melodie . . . . Gluck

Mark Taylor, *violin and piano*
Nancy Larson, *accompanist*

Violin Sonata no. 1 . . . . Serge Prokofieff
(1891-1953)

Jim Waite, *violin*
Chip Prince, *piano*

Variations on a theme of Corelli . . . . Sergei Rachmaninoff
(1873-1943)

Sonata no. 9 *"Black Mass"* Alexander Scriabin
(1872-1915)

Gretchen Hubbert, *piano*

Wednesday, January 30, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

IGOR and VESNA GROUPMAN, *violin*

Assisted by:

Mack Wilberg, *piano*

in

GUEST PERFORMANCE

8:00 p.m.
Thursday, January 31, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Siciliano, from Sonata, BWV 1031 ....Johann Sebastian Bach
(1685-1750)

Sonata in A Major, M. 8..........................César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo--Fantasia
Allegretto poco mosso

Vesna Groupman

INTERMISSION

Violin Sonata No. 1 in G Major..................Johannes Brahms
(1833-1897)

Vivace ma non troppo
Adagio
Allegro molto moderato

Thème originale varié, op. 15.................Henryk Wieniawski
(1835-1880)

Igor Groupman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JoELLEN TURLEY, *soprano saxophone*
KELLI O'DEA, *alto saxophone*
KEVIN COX, *tenor saxophone*
KEITH RUSSELL, *baritone saxophone*

Students of Ray Smith

in

STUDENT CHAMBER RECITAL

8:00 p.m.
Wednesday, February 6, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Chanson de la grand' maman........................Gabriel Pierné
(1863-1937)

Finale, from Quartet No. 64 in D Major,
op. 76, no. 5, Hob. III/79.........Joseph Haydn--Laycock
(1732-1809)

Quartet

Sonata for E-flat Saxophone and Piano (1937).....Bernard Heiden
(1910-)

Adagio--Presto

Miss Turley, *alto saxophone*
Marilyn White, *piano*

Sonata No. 4..............................John Ernest Galliard
(1687-1749)

Adagio
Allegro e staccato
Adagio
Allemande
Courante
Minuet

Mr. Cox, *tenor saxophone*
Janet Andrew, *piano*

Sonata...................................Henry Eccles--Rascher
(1675/85-1735/45)

Andante
Courante
Presto

Mr. Russell, *alto saxophone*
Miss White, *piano*

Invention No. 4, BWV 775............Johann Sebastian Bach--Teal
(1685-1750)

Invention No. 14, BWV 785...........Johann Sebastian Bach--Teal

Miss Turley, *alto saxophone*
Miss O'Dea, *alto saxophone*

Rondo.....................Carl Philipp Emanuel Bach--Cunningham
(1714-1788)

Introduction et Scherzo (1957)...................Robert Clerisse
(1899-1973)

Quartet

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture and Other Improper Advances . . . . Doc Taylor
for Toy Trumpet and Piano (1952-   )

Doc Taylor, *toy trumpet*
Chip Prince, *piano*

Sarabande et Thème Varié . . . . Reynaldo Hahn
(1875-1947)

Solo de Concours . . . . Henri Rabaud
(-   )

Neil Hoyt, *clarinet*
Chip Prince, *piano*

Notebüchlein für Betty-Sue Bach . . . . P.D.Q. Bach
(S. 13 going on 14) (1807-1742)?

Allemande Left
Corrate
Oh! Courante!
Two-Part Contraption
Three-Part Contraption
Andre Gigue
Traumarei
Capriccio Espagnole for Charles III
"The Reign in Spain"

Chip Prince, *piano*

Wednesday, February 6, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Concert Choir

Mack Wilberg, *conductor*

MEN'S CHORUS

Mack Wilberg, *conductor*

WOMEN'S CHORUS

Sandefur Schmidt, *conductor*

8:00 p.m.
Thursday, February 7, 1985
Provo Tabernacle

PROGRAM

I

Processional (Lobe den Herren).......................Martin Shaw
(1875-1958)

(the audience is invited to sing the fourth verse)

Praise to the Lord, O let all that is
In me adore him! All the hath breath
Join with Abraham's seed to adore him!
Let the "Amen" sum all our praises again.
Now as we worship before him.

Invocation

I Was Glad When They Said unto Me.................Hubert Parry
(1848-1918)

Combined Choirs, Brass Ensemble, and Organ

I I

Arise, My Soul, Arise!....................Finnish Folk Melody,
arr. by Dale Wood

Dan Perkins, *conductor*

Song of Peace..............................Vincent Persichetti
(1915-)

Inveni David...................................Anton Bruckner
(1824-1896)

I have found David my servant;
With my holy oil have I anointed him:
With whom my hand shall be established:
Mine arm also shall strengthen him. Alleluia.

O Come, Let Us Sing unto the Lord..............Emma Lou Diemer
(1927-)

Dwight Ostergaard, *accompanist*

Men's Chorus

III

Crucifixus....................................Andrea Gabrieli
(ca.1510-1586)

Crucified, and for us He also, Pontius Pilate,
Suffered and was buried.

The Gate of Heaven...........................Randall Thompson
(1899-1984)
By the Rivers of Babylon.........................David Amram
(1930-)

Cathleen Barney, *soprano*

IV

Jubilate Deo.................................Giovanni Gabrieli
(ca. 1553/56-1612)

O be joyful in the Lord all ye lands!
For the man shall be blessed who fears the Lord.
May the God of Israel be with you.
May he send you help from His holy place and from Zion.
The Lord who made heaven and earth.
Serve the Lord with gladness!

Haec dies...................Giovanni Pierluigi da Palestrina
(1525/26-1594)

This is the day the Lord hath made,
Let us be glad and rejoice. Alleluia.

Daniel Wallenberg, *conductor*

Notre Père (The Lord's Prayer)................Maurice Duruflé
(1902-)
Tantum ergo, op. 55............................Gabriel Fauré
(1845-1924)

So great a Sacrament let us therefore worship
With bowed heads, and let the ancient example give
Way to a new rite. Let the faith make good the
Insufficiency of our senses. Praise and rejoicing,
Safety and honor, virtue and blessing to the
Begetter and the Begotten.

Wenn ein starker Gewappneter, op. 109, no. 2.....Johannes Brahms
(1833-1897)

> When a strong man armed keepeth his palace,
> His goods are in peace.

When David Heard (1975)........................Norman Dinerstein
(1937-)

Let Us with a Gladsome Mind.........................Alan Ridout
(1934-)

Open Thou Mine Eyes.................................John Rutter
(1945-)

V

O Clap Your Hands........................Ralph Vaughan Williams
(1872-1958)

Combined Choirs, Brass Ensemble, and Organ

* * * * *

Brett Zumsteg, *organ*

Brass Ensemble

Trumpet	*Trombone*	*Tuba*
Jeff Grundvig	Mark Ammons	Joel Kimzey
Clif Oram	Joel Temple	
David Fullmer	Bryce Mecham	
Kurt Hayes	Lamont Lee	

Gerry Decker, *timpani*
Janet Benson, *harp*
Eric Hansen, *string bass*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RON BROUGH, *percussion*

Assisted by:

Daniel Bachelder, *trombone and euphonium*
Ted Wight, *flute*
John Chamberlain, *marimba*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, February 12, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Two Movements for Marimba......................Toshimitsu Tanaka
(1930-)

Allegro
Lento--Più mosso

Piece for Trombonist and Percussionist......Daniel F. Bachelder
(1939-)

One Notch Higher..................................Bill Molenhof
(1952-)

English Suite.....................................William Kraft
(1923-)

Prelude
Allemande
Courante
Sarabande
Gigue

Suite for Flute and Marimba
(in six movements)..............................Alec Wilder
(1907-1981)

Gavotte en rondeau.........................Johann Sebastian Bach
(1685-1750)

Three Movements for Euphonium and
Timpani..................................Murray Houllif
(1947-)

♩=60
♩=80
♩=120

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Selections to be performed will be announced.

Mark Tullis, *saxophone*
Bill Forsythe, *trumpet*
Jed Moffitt, *piano*
Paul Jones, *bass*
Ken Kirby, *drums*

Sea Journey	Chick Corea
Body and Soul	Green
Walkin	Carpenter
Outside Licks	R. Mower
Song for My Father	H. Silver

Rob Mower, *guitar*
Nee Sackey, *bass*
Jeff Archuleta, *trumpet*
Eric Woltz, *trombone*
John Chamberlain, *drums*
Jeff Campbell, *director*

Wednesday, February 13, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JEFFREY P. GRUNDVIG, *trumpet*

BRYCE L. MECHAM, *trombone*

Students of David Blackinton and Daniel Bachelder

Assisted by:

Linda Seamons, *horn*
Robert Peterson, *piccolo trumpet*
Chip Prince, *piano*

in

JOINT STUDENT RECITAL

6:00 p.m.
Thursday, February 14, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite of Elizabethan Dances......................Antony Holborne
(fl.1584;d.1602)

The Choice

Mr. Grundvig, *piccolo trumpet* Mr. Peterson, *piccolo trumpet*

Mr. Mecham, *tuba*

Concerto in B-flat Major, K. 191........Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante ma adagio
Rondo: Tempo di minuetto

Mr. Mecham, *trombone*

Sonatine....................................Jacques Castérède
(1926-)

Allegro energico
Andantino
Rondo

Mr. Grundvig, *trumpet*

INTERMISSION

Sonata in E-flat Major for
Trombone and Piano..................Robert Levine Sanders
(1906-1974)

Rather fast
Scherzo: Lively
Chorale: Solemnly
Finale: Very fast

Mr. Mecham, *trombone*

Concerto in D Major............................Giuseppe Tartini
(1692-1770)

Allegro moderato
Andante
Allegro grazioso

Mr. Grundvig, *trumpet*

Sonata for Horn, Trumpet, and
Trombone.................................Francis Poulenc
(1922-)

Allegro moderato
Andante
Rondeau

Mrs. Seamons, *horn* Mr. Grundvig, *trumpet*
Mr. Mecham, *trombone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DANIEL BACHELDER, *trombone and euphonium*

Assisted by:

Mack Wilberg, *piano*
Ron Brough, *percussion*
Gaylen Hatton, *horn*

in

FACULTY RECITAL

8:00 p.m.
Friday, February 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasia......................................Gordon Jacob
(1895-   )

Four Preludes...................Dmitry Shostakovich--Ostrander
(1906-1975)

Moderato non troppo
Allegretto
Andantino
Allegretto

Three Movements for Euphonium and Timpani........Murray Houllif
(1947-   )

Piece for Trombonist and Percussionist......Daniel F. Bachelder
(1939-   )

INTERMISSION

Sonata No. 5..........................John Ernest Galliard
(ca.1687-1749)

Adagio
Allegro
Alla siciliana
Allegro assai

Sonatina....................................Warner Hutchison

Moderately fast
Slowly
March style

Cavatine, op. 144..........................Camille Saint-Saëns
(1835-1921)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOLYNNE MECHAM, *piano*

Student of Robert Smith

in

SOPHOMORE RECITAL

6:00 p.m.
Friday, February 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Aria variata alla maniera italiana,
BWV 989.............................Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, Hob. XVI/49...........Franz Joseph Haydn
(1732-1809)

Allegro non troppo
Adagio cantabile
Finale: Tempo di minuetto

INTERMISSION

Etude, op. 10, no. 7.............................Frédéric Chopin
(1810-1849)

Sposalizio.......................................Franz Liszt
(1811-1886)

Sonetto 104 del Petrarca.............................Franz Liszt

Nocturne, op. 33.................................Samuel Barber
(1910-1981)

Ballade, op. 46..................................Samuel Barber

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PENELOPE MATHIESEN, *baroque flute*

Assisted by:

Brett Zumsteg, *harpsichord*

MUSIC for BAROQUE FLUTE and HARPSICHORD

8:00 p.m.
Tuesday, February 19, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in E Minor, op. 1, no. 1a.........George Frideric Handel
(1685-1759)

Larghetto--Andante
Largo--Allegro
Presto

Premier Concert...................Michel Pignolet de Montéclair
(1667-1737)

La Françoise
Les Tourterelles
L'Allemande
La Mantouane
Sommeil des Festes de l'Eté
Le Breton
La Florentine
La Venitiene

Sonata in G Minor, op. 1, no. 5.......................Anna Bon
(ca.1738-?)

Allegretto
Andante
Allegro

INTERMISSION

Sonata in E Minor, BWV 1034...............Johann Sebastian Bach
(1685-1750)

Adagio ma non tanto
Allegro
Andante
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concertino . . . . BLOCH
(1880-1959)

Jim Quist, *viola*
Sharon Aldous, *flute*
Susanna Graff, *piano*

Theme et Variations, 1934 . . . . MESSIAN
(1908-)

Jim Waite, *violin*
Chip Prince, *piano*

Piano and Violin Sonata, op. 24, no. 5 in F major . . BEETHOVEN
"The Spring" (1770-1827)

Allegro
Adagio molto espressivo
Scherzo, Trio
Rondo

Andrea Hudson, *violin*
Jayne Galloway, *piano*

String Quartet, op. 74, "The Harp" . . . . BEETHOVEN
(1770-1827)

Poco Adagio; Allegro
Adagio ma non troppo
Presto
Allegretto con Variozioni

Karen Hughes, *1st violin*
Andrea Hudson, *2nd violin*
Shauna Smith, *viola*
Ruth Clay, *cello*

Wednesday, February 20, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KELLY MILLER KOERPER, *piano*

Student of Douglas Humpherys

in

SENIOR RECITAL

6:00 p.m.
Thursday, February 21, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in D Major, K. 311..............Wolfgang Amadeus Mozart
(1756-1791)

Allegro con spirito
Andante con espressione
Rondo: Allegro

Préludes, Book I............................Claude Debussy
(1862-1918)

Dès pas sur la neige
La sérénade interrompue
La cathédrale engloutie
Ce qu'a vu le vent d'ouest

INTERMISSION

Polonaise in C Minor, op. 40, no. 2...........Frédéric Chopin
(1810-1849)

Nocturne in C-sharp Minor, op. 27, no.1........Frédéric Chopin

Nocturne in D-flat Major, op. 27, no. 2........Frédéric Chopin

Etude in A-flat Major, op. 25, no. 1...........Frédéric Chopin

Ballade in A-flat Major, op. 47................Frédéric Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CRAIG NYTCH, *clarinet*

Assisted by:

Diane Bastian, *piano*

in

FACULTY RECITAL

8:00 p.m.
Saturday, February 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Grand Duo Concertant, op. 48, J. 204.......Carl Maria von Weber
(1786-1826)

Allegro con fuoco
Andante con moto
Allegro

Soanta No. 2 in E-flat Major, op. 120, no. 2....Johannes Brahms
(1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto--Allegro

INTERMISSION

Sonatina for Clarinet Solo, op. 27.................Miklós Rózsa
(1907-   )

Tema con variazioni
Vivo e giocoso

Preludia taneczne............................Witold Lutosławski
(1913-   )

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Première rapsodie...............................Claude Debussy
(1862-1918)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RICHARD TAYLOR, *countertenor*

Student of Clayne Robison

in

GRADUATE LECTURE RECITAL

Assisted by:

Michael Shelton, *harpsichord*
Debbie Little, *bass viol*
William E. May, *lute*
Eva Vernarova, *recorder*
Sharon Aldous, *flute*
David Kern, *flute*
Suzanne Ostler, *violin*
James Waite, *violin*
Nancy Call, *viola*
Ruth Clay, *cello*
Eric Hansen, *bass*
Stephen Ridgley-Whitehouse, *organ*
Robert Tate, *countertenor*
Brent Carter, *tenor*
Michael Shelton, *bass-baritone*
Saint Mark's Cathedral Choir

6:00 p.m.
Saturday, February 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Medieval

Li noviaus tens, from the Third Crusade, 1188-1191..Chastelain de Couci
(d. 1203)

Renaissance

Come againe sweet love doth now envite, from
The Firste Booke of Songes or Ayres.................John Dowland
(1563-1626)

Sweet Kate, from *A Musicall Dreame*..........................Robert Jones
(fl. 1597-1615)

Baroque

Sweeter than Roses, from
Pausanias, the Betrayer of His Country, Z. 585.....Henry Purcell
(1659-1695)

Rejoice in the Lord alway, Z. 49..........................Henry Purcell

INTERMISSION

Lucidissima face, from *Calisto*..........................Francesco Cavalli
(1602-1676)

Buss und Reu, from *Passio secundum Matthaeum*,
BWV 244....................................Johann Sebastian Bach
(1685-1750)

Romantic

Auf einer Wanderung...................................Hugo Wolf
(1860-1903)

Contemporary

Songe for Ariel, from *The Tempest*.........................Michael Tippett
(1905-   )

I. Come unto these yellow sands
II. Full fathom five
III. Where the bee sucks

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ORPHEUS WINDS

Ted Wight, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn R. Williams, *bassoon*
Gaylon Hatton, *French horn*

with

Irene Peery, *piano*
Clayne Robison, *baritone*
Rebecca Wilberg, *soprano*
Mack Wilberg, *harpsichord*
Julie Zumsteg, *cello*

8:00 p.m.
Tuesday, February 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Trois pièces brèves (1930)......................Jacques Ibert
(1890-1962)

Allegro
Andante
Assez lent--Allegro scherzando

Höchster, was ich habe, from
Cantata BWV 39..................Johann Sebastian Bach
(1685-1750)

Ich habe genug, from
Cantata BWV 82..................Johann Sebastian Bach

Divertissement for Piano and Wind Quintet,
op. 6 (1930)..........................Albert Roussel
(1869-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

REBECCA WILBERG, *soprano*
MACK WILBERG, *piano*
PAUL POLLEI, *piano*

in

FACULTY RECITAL

8:00 p.m.
Wednesday, February 27, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Fantasia on Themes by Georg Philipp Telemann.......Victor Babin
(1908-1972)

Mr. Pollei   Mr. Wilberg

II

Er ist's...Hugo Wolf
(1860-1903)
Zum neuen Jahr...................................Hugo Wolf
Ich hab' in Penna einen Liebsten.................Hugo Wolf
Storchenbotschaft................................Hugo Wolf
Wo wird einst....................................Hugo Wolf
Der Rattenfänger.................................Hugo Wolf

Mrs. Wilberg

III

Suite No. 2, op. 17.........................Sergey Rakhmaninov
(1873-1943)

Introduction
Waltz
Romance
Tarantella

Mr. Pollei   Mr. Wilberg

INTERMISSION

IV

D'un matin de printemps...............Lili Boulanger--Françaix
(1893-1918)

Mr. Pollei   Mr. Wilberg

V

Phidylé.......................................Henri Duparc
(1848-1933)
Le manoir de Rosemonde........................Henri Duparc
La vie antérieure.............................Henri Duparc

Mrs. Wilberg

VI

Chants d'Auvergne..........................Joseph Canteloube
(1879-1957)

Lou coucut
Jou l'pount d'o Mirabel
Malurous qu'o uno fenno

Mrs. Wilberg Mr. Wilberg Mr. Pollei

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

String Quartet, op. 74, "The Harp" . . . . Beethoven
(1770-1827)

Poco Adagio; Allegro
Adagio ma non troppo
Presto
Allegretto con Variazioni

Karen Hughes, *1st violin*
Andrea Hudson, *2nd violin*
Shauna Smith, *viola*
Ruth Clay, *cello*

Sonata, op. 10, no. 3 . . . . Beethoven
(1770-1827)

Presto
Largo e mesto
Minuetto: Allegro
Rondo: Allegro

Ballade in F minor . . . . Chopin
(1770-1827)

Dwight Blazin, piano

Wednesday, February 27, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JAMES WAITE, *violin*

Student of Percy Kalt

Assisted by:

Eric Hansen, *bass*
Chip Prince, *piano*
Tracey Owens, *viola*
Barbara Peterson, *oboe*
Michelle Stark, *clarinet*

in

STUDENT RECITAL

6:00 p.m.
Thursday, February 28, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Thème et variations (1934)......................Olivier Messiaen
(1908-)

Thème: Modéré
1re. variation: Modéré
2me. variation: Un peu moins modéré
3me. variation: Modéré, avec éclat
4me. variation: Vif et passionné
5me. variation: Très modéré

Sonata No. 1 in F Minor, op. 80................Sergey Prokofiev
(1891-1953)

Andante assai
Allegro brusco
Andante
Allegrissimo--Andante assai, come prima

Quintet in G Minor, op. 39.....................Sergey Prokofiev

Tema
  Var. 1: L'istesso tempo
  Var. 2: Vivace con brio
Andante energico
Allegro sostenuto, ma con brio
Adagio pesante
Allegro precipito, ma non troppo presto
Andantino

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

TWO OPERAS IN ENGLISH

by

WOLFGANG AMADEUS MOZART

The Abduction from the Seraglio

February 22, 26, 28 at 8:00 p.m.
March 2 matinee at 4:00 p.m.

The Marriage of Figaro

February 23, 27, March 1, 2 at 8:00 p.m.

Nelke Theater
Franklin S. Harris Fine Arts Center

The Marriage of Figaro

Music by Wolfgang Amadeus Mozart (1756-1791)
Libretto in Italian by Lorenzo da Ponte, based on the French comedy by Beaumarchais.
English libretto by Ruth and Thomas Martin, performed with the permission of G. Schirmer, copyright holder.

Cast	February 23 March 1	February 27 March 2
Figaro, *servant to the Count and engaged to Susanna but obligated to Marcellina*	David Warner	Mark Sheldon
Count Almaviva	Barry Bounous	Barry Bounous
Rosina, *Countess Almaviva*	Annette Reid	Katrina Millet
Susanna, *the Countess's Maid*	Martha Diaz	Carol Ann Allred
Cherubino, *the adolescent nobleman who has just discovered infatuation.*	Martha West	Hilary Dalton
Marcellina, *former servant to the Count who has earlier secured a loan to Figaro with a contract of marriage*	Mary Jane Guymon	Terri McKay
Bartolo, *Marcellina's lawyer and former suitor*	Chris Read	Chris Read
Basilio, *music master and gadfly of the villa*	Dennis Todd	Dennis Todd
Curzio, *the notary*	Jay Thompson	Ken Shelley
Antonio, *gardener to the Count and cousin to Figaro*	John Hanson	Vaughn Stephenson
Barbarina, *Antonio's attractive daughter*	Pennie Peterson	Pennie Peterson

The Setting: A lovely summer day at the Count's villa in Seville, 1786.

Act I	The bedroom prepared for the newlyweds located conveniently between the Count's and Countess's chambers.
Act II	The Countess's Room
Act III	Audience Room of the Count
Act IV	Garden of the Villa

The Abduction from the Seraglio

Music by Wolfgang Amadeus Mozart (1756-1791)
Libretto in German by Gottlob Stephanie the Younger, adapted from an original libretto by Christoph Friedrich Bretzner.
English libretto by Wesley Balk, performed with the permission of Belwin-Mills Publishing Corp., copyright holder.

Cast	February 22, 26	February 28, March 2
Belmonte, *a British nobleman who has come to Turkey in search of the shipwrecked wedding party of his fiancée*	Marcus Arbizu	James Murphy
Constanza, *his fiancée who has been sold by pirates to the Pasha Selim*	Kath van de Graaff	Cheri Hancock
Blonde, *Constanza's maid, who has been given by the Pasha to his caretaker, Osmin*	Robin Farnsley	Lynnette Owens
Pedrillo, *Belmonte's man, shipwrecked with the girls, in love with Blonde*	Steve Parkin	Tim Brewster
Osmin, *the somewhat dull-witted villain caretaker*	Peter van de Graaff	Peter van de Graaff
Pasha Selim	Dennis Todd	Dennis Todd

The Setting:		The palace and rose garden of the Pasha Selim in Turkey, 1782.
Act I		A sunny Mediterranean morning in the courtyard of the palace.
Act II	scene 1	Evening of the same day in the courtyard and rose garden.
	scene 2	Later that evening in the Pasha's courtyard.

PRODUCTION STAFF

	Marriage	Abduction
Stage Director	Jon Linford	Clayne Robison
Musical Coaching and Accompanying	Brady Allred Nancy Larsen	Robin Hancock Dan Perkins
Assistant Stage Director	Dennis Todd	Chris Heppinstall
Costumes	Colleen Mitchell	Mendy Wood
Properties	Dennis Todd	Chris Heppinstall
Designer	Mike Helms	Mike Helms
Technical Director	Bruce Duerden	Bruce Duerden
Lighting	Doug Hendrikson	Doug Hendrikson
Master Carpenter	Randy Stewart	Randy Stewart
Promotion	Paul Duerden	Paul Duerden

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series
presents

TASHI

Clarinet and Strings

Richard Stoltzman, *clarinet*
Ida Kavafian, *violin*
Theodore Arm, *violin*
Steven Tenenbom, *viola*
Fred Sherry, *cello*

8:00 p.m.
Thursday, February 28, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Clarinet Quintet in B-flat Major,
op. 34 .... Carl Maria von Weber
(1786-1826)

Allegro
Fantasia: Adagio ma non troppo
Menuetto: Capriccio presto
Rondo: Allegro giocoso

Richard Stoltzman, Ida Kavafian, Theodore Arm, Steven Tenenbom, Fred Sherry

String Trio .... Charles Wuorinen
(1938-)

Ida Kavafian, Steven Tenenbom, Fred Sherry

Concerto a tre .... Ingolf Dahl
(1912-1970)

Richard Stoltzman, Theodore Arm, Fred Sherry

INTERMISSION

Quintet for Clarinet and Strings in B Minor,
op. 115 .... Johannes Brahms
(1833-1897)

Allegro
Adagio
Andantino–Presto non assai, ma con sentimen
Con moto

Richard Stoltzman, Ida Kavafian, Theodore Arm, Steven Tenenbom, Fred Sherry

TASHI, CLARINET AND STRINGS

Since its New York debut in 1973, TASHI (Tibetan for "good fortune") has become one of today's most popular chamber ensembles, touring North and South America, Europe, and the Far East. TASHI continues to delight college audiences and traditional chamber music societies in its programs for clarinet and string quartet featuring the Mozart, Brahms, and other major clarinet quintets. One of the most sought-after ensembles, their popularity is reflected by their best-selling RCA recordings of Messiaen, Schubert, Stravinsky, Mozart, Beethoven, Takemitsu, and Weber. In 1983, TASHI celebrated its Tenth Anniversary in a special series at New York's 92nd Street Y. These three concerts captured all that TASHI has represented in their decade of performing, featuring guest artists ranging from jazz bassist Eddie Gomez to narrator Jose Ferrer and a variety of repertoire from such TASHI staples as the Mozart and Brahms Clarinet Quintets to Schoenberg, Stravinsky, the American premiere of Charles Wuorinen's "Fortune," and some jazz improvisations. The founding members of TASHI–clarinetist Richard Stoltzman, violinist Ida Kavafian, and cellist Fred Sherry–joined by violinist Theodore Arm and violist Steven Tenenbom, will be heard in a coast-to-coast tour in 1984-85 taking them to the major chamber music series across the country.

Frank Salomon Associates, 201 W. 54th Street, New York, NY 10019

Joshua Logan

Coming March 5, 1985
8:00 p.m. de Jong Concert Hall
Student/Faculty $5.00 General Public $6.00

King's Singers

Coming March 9, 1985
8:00 p.m. de Jong Concert Hall
Student/Faculty $7.00 General Public $8.00

Continuum

Coming March 20, 1985
8:00 p.m. Madsen Recital Hall
Student/Faculty $3.00 General Public $4.00

Edward Tarr, *Baroque trumpet*

Coming March 23, 1985
8:00 p.m. de Jong Concert Hall
Student/Faculty $3.00 General Public $4.00

Quilters

Coming June 4, 1985 de Jong Concert Hall
"A play with music which chronicles the heartwarming stories of Western pioneer women through legend, song, and dance"

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

STEPHEN THOMAS, *piano*

Student of Reid Nibley

in

PREPARATORY RECITAL

4:00 p.m.
Saturday, March 2, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in E Minor, BWV 914................Johann Sebastian Bach
(1685-1750)

Sonata in G Major, Hob. XVI/40.......................Joseph Haydn
(1732-1809)

Allegretto innocente
Presto

Impromptu in G-flat Major, op. 90, no. 3..........Franz Schubert
(1797-1828)

Impromptu in A-flat Major, op. 90, no. 4..........Franz Schubert

INTERMISSION

Fantasia for Piano, op. 9...........................Ellwood Derr
(1932-)

Visions fugitives, op. 22, nos. 1, 2, 3, 7, 11..Sergey Prokofiev
(1891-1953)

Etude d'exécution transcendante
après Paganini No. 6 in A Minor..............Franz Liszt
(1811-1886)

Theme and Variations

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VERA LOVELESS, *oboe*

Student of Darrel Stubbs

Assisted by:

Laura Barrus, *piano*
Sharon Aldous, *flute*
Jacque Parry, *clarinet*
Ruth Clay, *cello*
Keith Bradshaw, *horn*
Stephen Bennett, *bassoon*

in

JUNIOR RECITAL

6:00 p.m.
Tuesday, March 2, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in la minore per oboe, RV 461...........Antonio Vivaldi
(1678-1741)

Allegro
Larghetto
Allegro

Sonate for Oboe and Piano (1938)..................Paul Hindemith
(1895-1963)

Munter
Sehr langsam

INTERMISSION

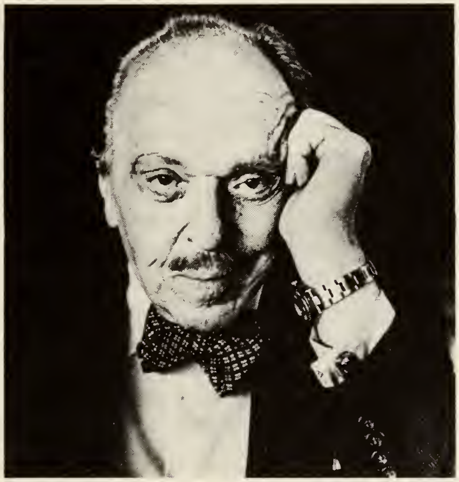
Trois pièces brèves (1930).........................Jacques Ibert
(1890-1962)

Allegro
Andante
Assez lent--Allegro scherzando

Sonate pour hautbois avec accompagnement de piano,
op. 166..............................Camille Saint-Saëns
(1835-1921)

Adantino
Allegretto
Molto allegro

BRIGHAM YOUNG UNIVERSITY
Performing Arts Series
presents



I Remember It Well . . . An Evening with Joshua Logan

8:00 p.m.
Tuesday, March 5, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

THE GLORY OF GOD IS INTELLIGENCE

PROGRAM

Part One

H-A-R-R-I-G-A-N
Louisville Lou
I Married an Angel
Wait Till You See Her
Nobody's Heart
This Is the Army, Mr. Jones
Oh, How I Hate to Get Up in the Morning
I Got Lost in His Arms
Anything You Can Do
All Alone
What'll I Do?
Remember
Always
Is She the Only Girl in the World?
There Is Nothing Like a Dame
Bali Ha'i
My Friend
Suddenly Lucky
To My Wife
Younger Than Springtime

Part Two

Shoppin' Around
Wish You Were Here
Fanny
I Have to Tell You
Love Is a Very Light Thing
I Remember It Well
Camelot
Got A Dream, Boy
I Was Born under a Wand'rin' Star
Doing What Comes Naturally
They Say That Falling in Love Is Wonderful
Roll 'Em Over
Honey Bun
If Ever I Should Leave You
Old Black Magic
Picnic Theme and Moonglow
There's No Business Like Show Business

JOSHUA LOGAN

Joshua Logan is a Pulitzer Prize playwright (as co-author with Oscar Hammerstein II of the musical play *South Pacific*). He is also better known as director of this historic musical as well as one of its producers. As a playwright, Mr. Logan made Broadway history as co-author of *Mister Roberts, Higher and Higher, Wish You Were Here, Fanny,* and as a sole author of *The Wisteria Trees.*

Two years ago he translated the opera *Carmen* into English verse for the Shreveport (Louisiana) Symphony. He also directed that production.

He has just tried out and is working on a new musical, *Huck and Jim on the Mississippi,* for which he wrote the libretto and lyrics to the music of Bruce Pomahac.

The productions directed by him that have been smash hits include *Annie Get Your Gun, This Is the Army, Knickerbocker Holiday, On Borrowed Time, I Married an Angel, Happy Birthday, John Loves Mary, The World of Suzie Wong, Blue Denim, Middle of the Night, All American,* the Pulitzer Prize play *Picnic,* and *By Jupiter,* the last of the Rodgers and Hart collaborations.

The stars whom he has succesfully led through their paces include Ethel Merman, Helen Hayes, Mary Martin, Ezio Pinza, Walter Huston, Charles Boyer, Henry Fonda, Edward G. Robinson, Clint Eastwood, Vanessa Redgrave, Lee Marvin, Richard Harris, and Marilyn Monroe.

He has achieved world-wide recognition for his direction of motion pictures. His films include *Paint Your Wagon, Camelot, Picnic, South Pacific, Fanny, Sayonara,* and *Bus Stop,* which many people consider Miss Monroe's best ever.

He was born in Texas, raised in Louisiana. He attended Culver Military Academy and was elected president of the Triangle Club while at Princeton University. Towards the end of his senior year, he left Princeton and went to Russia, where he studied personally with Costantin Stanislavsky at the Moscow Art Theatre. During his college summers, Mr. Logan was one of the founders of the University Players on Cape Cod. He was a director and actor along with Henry Fonda, Margaret Sullavan, James Stewart, Mildred Natwick, Myron McCormick, and Bretaigne Windust.

Perhaps his most notorious work in the theatre was in the direction of the revival of *Charley's Aunt,* which catapulted Jose Ferrer to stardom and also found Mr. Logan his wife, Nedda Harrigan. They have two children, Thomas Logan, and their daughter, Harrigan Logan.

Continuum
Coming March 20, 1985
8:00 p.m. Madsen Recital Hall
Student/Faculty $3.00 General Public $4.00
For more information call 378-7444

Edward Tarr, *Baroque trumpet*
Coming March 23, 1985
8:00 p.m. de Jong Concert Hall
Student/Faculty $3.00 General Public $4.00
For more information call 378-7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

COLLEGIUM MUSICUM

Douglas E. Bush, *director*

Mark Taylor, *violin*	Jim Waite, *violin*
Nancy Call, *viola*	Julie Bennett, *cello*
Eric Hansen, *violone*	David Kern, *flute*

6:00 p.m.
Tuesday, March 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto for Three Harpsichords in C Major,
BWV 1064................................Johann Sebastian Bach
(1685-1750)

Allegro

Julie Farmer, Valerie Fields, and David Ralphs, *harpsichords*

Trio "Sono liete, fortunate"..................George Frideric Handel
(1685-1759)

Eva Vernerova and John Jensen, *recorders*
Deborah Little, *viol da gamba*
Douglas Bush, *harpsichord*

Sonata in F Major for Three Recorders...............Johann Mattheson
(1681-1764)

Lentement
Allegro
Loure Gigue
Gigue vite

Eric Fisher, Deborah Little, and Eva Vernerova, *recorders*

Neuvième ordre, from Second livre de pièces de
clavecin....................................François Couperin
(1668-1733)

Allemande à deux clavecins

Julie Farmer and David Ralphs, *harpsichords*

Sonata in D Minor, op. 2, no. 2....................Benedetto Marcello
(1686-1739)

Adagio
Allegro
Largo
Allegro

Eva Vernerova, *recorder*   David Ralphs, *harpsichord*

Brandenburg Concerto No. 5 in D Major,
BWV 1050................................Johann Sebastian Bach

Allegro
Affettuoso
Allegro

Alan Giambattista, *harpsichord*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JEFF ROMERO, *piano*

Student of Robert Smith

in

JUNIOR RECITAL

8:00 p.m.
Tuesday, March 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasia in C Minor, BWV 919...............Johann Sebastian Bach
(1685-1750)

Le tombeau de Couperin............................Maurice Ravel
(1875-1937)

Prélude
Forlane
Rigaudon
Menuet
Toccata

Scherzo in B Minor, op. 20........................Frédéric Chopin
(1810-1849)

INTERMISSION

Sonata in B-flat Major, K. 333...........Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante cantabile
Allegretto grazioso

Après une lecture du Dante, Fantasia quasi sonata,
from *Années de pèlerinage, deuxième année: Italie*.....................................Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasie and Fugue in A minor, BWV 904 . . . . J. S. Bach

Clayton Williams, *piano*

Piece . . . . G. Faure/trans. Oubradous

Impromptu, op. 35, no. 9 . . . . R. Gliere/Edit. Kovar

Humoresque, op. 35, no. 8 . . . . R. Gliere/Edit. Kovar

Jane Sylvester, *bassoon*

Sonate pour Violon et Piano . . . . C. Debussy

I - Allegro vivo
II - Intermede
III - Finale

Andrea Hudson, *violin*
Jayne Galloway, *piano*

Fantasia in F minor, K. 608 . . . . W. A. Mozart

David Lines, *organ*

Wednesday, March 6, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

HEIDI HALES, *organ*

Student of Parley Belnap

in

STUDENT RECITAL

8:00 p.m.
Thursday, March 7, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

In Joyful Praise..............................A. Laurence Lyon
(1934-)

Nun komm, der Heiden Heiland,
BuxWV 211..........................Dietrich Buxtehude
(ca.1637-1707)

Toccata and Fugue in D Minor, BWV 565...Johann Sebastian Bach
(1685-1750)

Intermezzo.................................Leroy J. Robertson
(1896-1971)

Four Tonal Sketches............................Darwin Wolford
(1936-)

Paean for Principals
Festival for Trumpet

Prelude, from *Prélude, fugue et variation,*
op. 18....................................César Franck
(1822-1890)

Sortie, from *Messe basse*........................Louis Vierne
(1870-1937)

Rhosymedre, from *3 Preludes on Welsh*
Hymn Tunes.......................Ralph Vaughan Williams
(1872-1958)

Meditation......................Gabriel Edouard Xavier Dupont
(1878-1914)

Toccata......................................Eugène Gigout
(1844-1925)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARILEE McGETTIGAN, *flute*

Student of Ted Wight

Assisted by:

Elizabeth Thomasson, *piano and harpsichord*
Vivian Harmer, *flute*
Miriam Jennings, *flute*
Joseph Ahern, *flute*
Cecilia Ballard, *flute*

in

SOPHOMORE RECITAL

6:00 p.m.
Thursday, March 7, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in E-flat Major, BWV 1031..........Johann Sebastian Bach
(1685-1750)

Allegro moderato
Siciliano
Allegro

Fantaisie..................................Georges Adolphe Hüe
(1858-1948)

Concerto No. 3, from Six Concertos,
op. 15......................Joseph Bodin de Boismortier
(1689-1755)

Allegro
Adagio
Allegro

INTERMISSION

Sonata for Flute and Piano......................Francis Poulenc
(1899-1963)

Allegro malinconico
Cantilena
Presto giocoso

Sonata for Flute and Piano.......................Paul Hindemith
(1895-1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

Brigham Young University Singers
Ronald J Staheli, *director*

Concert Choir
Mack J. Wilberg, *director*

Philharmonic Orchestra
Ralph G. Laycock, *conductor*

8:00 p.m.
Thursday, March 7, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

2:30 p.m.
Friday, March 8, 1985
American Choral Directors Association
National Convention
Symphony Hall, Salt Lake City, Utah

PROGRAM

Te Deum, op. 93 .... Vincent Persichetti
(1915-)

Mack J. Wilberg, *conductor*

We praise Thee, O God: we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud, the Heavens, and all the Powers therein;
To Thee Cherubim and Seraphim continually do cry:
Holy, holy, holy, Lord God of Sabaoth.

Heaven and Earth are full of the majesty of Thy glory.
The glorious company of the Apostles praise Thee:
The goodly fellowship of the Prophets praise Thee:
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee:
The Father, of an infinite majesty:
Thine honorable, true, and only Son:
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst humble Thyself to be born of a Virgin.
When Thou hadst overcome the sharpness of death,
Thou didst open the kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that Thou shalt come to be our Judge.

We therefore pray Thee, help Thy servants,
Whom Thou hast redeemed with Thy precious blood.
Make them to be numbered with Thy Saints in glory everlasting.
O Lord, save Thy people, and bless Thine heritage.
Govern them, and lift them up forever.
Day by day we magnify Thee.
And we worship Thy name ever, world without end.

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
Let Thy mercy be upon us, as our trust is in Thee.
In Thee, O Lord, have I trusted: let me never be confounded.

–Bishop Nicetas

Lo, The Full Final Sacrifice, op. 26 .... Gerald Finzi
(1901–1956)

Ronald J Staheli, *conductor*

Lo, the full, final, Sacrifice
On which all figures fix't their eyes.
The ransomed Isaac, and his ram;
The Manna, and the Paschal lamb.

Jesu Master, just and true!
Our Food, and faithful Shepherd too!

O let that love which thus makes thee
Mix with our low Mortality,
Lift our lean Souls, and set us up
Convictors of thine own full cup,
Coheirs of Saints. That so all may
Drink the same wine; and the same Way.
Nor change the Pasture, but the Place
To feed of Thee in thine own Face.

O dear Memorial of that Death
Which lives still, and allows us breath!
Rich, Royal Food! Bountiful Bread!
Whose use denies us to the dead!

Live ever Bread of loves, and be
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;
And fill my portion in thy peace.
Give love for life; nor let my days
Grow, but in new powers to thy name and praise.

Rise, Royal Sion! rise and sing
Thy soul's kind shepherd, thy heart's King.
Stretch all thy powers; call if you can
Harps of heaven to hands of man.
This sovereign subject sits above
The best ambition of thy love.

Lo the Bread of Life, this day's
Triumphant Text provokes thy praise.
The living and life-giving bread,
To the great twelve distributed
When Life, himself, at point to die
Of love, was his own Legacy.

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To'a bleeding Heart that gasps for blood.
That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
for which I languish, come away.
When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.
Amen.

From Richard Crashaw's versions of the Hymns of St. Thomas Aquinas: Adoro Te and Lauda Sion Salvatorem.

BRIGHAM YOUNG UNIVERSITY

With an admonition that "even the alphabet and mathematical tables should not be taught without the Spirit of God," Brigham Young University was founded in 1875 by Brigham Young, prophet, statesman, and colonizer of the American West. From its beginning as Brigham Young Academy, with twenty-nine students in a one-room building, it has experienced steady growth until today it is the largest private, church-related institution of higher learning in the United States.

Competitive academic progress and physical growth have marked the administration of the University. The student body of more than 27,000, from all fifty states and seventy foreign countries, comprises a truly cosmopolitan student body of every race, creed, and cultural background. Thirty-seven major academic buildings make up the core of the campus, located in Provo, Utah, in a beautiful setting below the Wasatch Mountains. Famous for outstanding athletic teams, the University is also noted for the accomplishments of its graduates in science, education, business, and the fine arts.

Brigham Young University is sponsored by The Church of Jesus Christ of Latter-day Saints, whose tenets teach that "the glory of God is intelligence." The major portion of the financial support for the school comes from the tithes of Church members. With a belief in educating the whole man, opportunities for spiritual, social, and physical—as well as academic—development are stressed. In addition to scholastic ability, high standards of honesty, morality, and cleanliness are requirements for entrance.

THE DEPARTMENT OF MUSIC

The Department of Music at BYU enrolls approximately 500 majors in its graduate and undergraduate programs, with 45 full-time and 12 part-time faculty members and approximately 70 special instructors. Programs of study are available in composition, studio composition and production, music theory, music performance, music education, pedagogy and studio teaching, music history, and sound recording and reinforcement. Performance instruction is offered to majors and non-majors in virtually every performing area.

The Department of Music is housed in the beautiful Harris Fine Arts Center, with a 1400-seat concert hall, a 400-seat recital hall, three theaters, an electronic music lab, ample rehearsal space, complete classroom facilities, practice rooms, and a spacious art gallery. These facilities provide space for hundreds of concerts, plays, recitals, and exhibits throughout the year.

CHORAL MUSIC AT BRIGHAM YOUNG UNIVERSITY

Because of the work and dedication of past directors like Ralph Woodward, John R. Halliday, and Newell Weight, Brigham Young University has achieved a national and international reputation for choral excellence. Now under the direction of Ronald J Staheli, Mack J. Wilberg, and Donald Ripplinger, the commitment to fine choral music remains, while the organization and names of the choirs have experienced recent change.

The five choral organizations at Brigham Young University are designed to offer students a diverse opportunity for training, experience, and personal growth in all aspects of today's choral spectrum. The groups include the Brigham Young University Singers, Concert Choir, Men's Chorus, Women's Chorus, and the University Chorale. In addition, three show choirs, two troupes of Young Ambassadors, and the Lamanite Generation operate in the department's Show Production area, under the direction of Randy Boothe.

Consistently high participation in these choirs reflects the strong tradition of choral singing found among Brigham Young University students. Although competition for positions is keen, all students from the University are welcome to participate.

This year will see the eleventh international tour by a Brigham Young University choral organization. The Brigham Young University Singers will perform in Russia, Romania, Poland, Hungary, and Austria during the four weeks of May.

THE DIRECTORS

RONALD J STAHELI

Dr. Ronald J Staheli is now in his seventh year on the faculty at Brigham Young University, where he directs the Brigham Young University Singers, an ensemble of forty highly select singer/musicians, which performs the finest literature in virtually every stylistic period and genre. He is also Vocal Studies Area Head, coordinating and supervising the choral, opera, show production, and private vocal studies areas of the Music Department.

Dr. Staheli graduated from BYU in 1972 in piano performance and music theory. Master's and doctoral studies in choral music were completed with special honors at the University of Southern California. Before joining the faculty at BYU, he taught at Wichita State University for three years.

MACK WILBERG

Dr. Mack Wilberg is an Assistant Professor of Music at Brigham Young University where he conducts the BYU Concert Choir and Men's Chorus. He received his undergraduate degree from Brigham Young University and completed graduate studies at the University of Southern California.

He has served on the faculty of Marymount Palos Verdes College and as assistant conductor of the Southern California Mormon Choir. He is also active as an accompanist-coach and composer.

RALPH G. LAYCOCK

Dr. Ralph G. Laycock was born into a musical family in Canada in 1920, and by the time he was six was playing the clarinet in public. He earned the B.A. degree from Brigham Young University in 1941, spent three years in the Royal Canadian Air Force, then attended the Juilliard School of Music in New York, earning the M.S. degree in orchestral conducting in 1948.

He played eight instruments in the Utah Symphony during 1948–49, then taught at Drake University in Iowa for four years.

Since 1953 he has taught at his alma mater, first as Director of Bands, then, since 1966, as Director of Orchestras, in which capacity he has conducted many operas and oratorios in addition to the standard orchestral repertoire. In 1970 he received the D.M.A. in conducting from the University of Southern California. He currently conducts the BYU Philharmonic and Chamber Orchestras, the Utah Valley Symphony, and the Provo Municipal Band, and he has conducted many "honor" orchestras and bands in addition to the Utah Symphony and the Lafayette (Indiana) Symphony. Last April and May, he conducted the BYU Chamber Orchestra on a concert tour of Hong Kong, the People's Republic of China, and Taiwan.

BRIGHAM YOUNG UNIVERSITY SINGERS

Sopranos
Carol Ann G. Allred *Salem, New Hampshire*
Hilary Dalton, *Provo, Utah*
Jana Dewey *Chicago, Illinois*
Cheri H. Hancock *San Jose, California*
Nancy Larson *Los Angeles, California*
Allison Prestwich *Sterling, Colorado*
Mary Reeve *Fremont, California*
Yvette Ward *San Bernardino, California*
Krista Lee Wright *Denver, Colorado*

Altos
Tracey Fredman *Sunnyvale, California*
Janet Humpherys *Orem, Utah*
Helen McCurdy *Wichita, Kansas*
Lorri P. McHardy *Manassas, Virginia*
Barbara Peterson *Cedar City, Utah*
Vanesa B. Read *Fremont, California*
Sandefur Schmidt *Concord, California*
Kristen Smyth *Sacramento, California*
Alice Warner *Provo, Utah*
Martha West *Boise, Idaho*

Tenors
Mike Belnap *Valier, Montana*
Brent Braithwaite *Orem, Utah*
Tim Brewster *Blackfoot, Idaho*
Paul Broomhead *Seattle, Washington*
Stephen Bement *Boulder, Colorado*
Rob Hancock *Seattle, Washington*
Gary Miner *Springville, Utah*
Curtis Rindlisbacher *Salt Lake City, Utah*
John Sasine *Newport Beach, California*
Gale Skousen *Phoenix, Arizona*
Basses
Brady Allred *Salt Lake City, Utah*
Berkley Charlton *Rawlings, Wyoming*
Boyd Craig *Salt Lake City, Utah*
Jon Linford *Raymond, Idaho*
Carlos Lingard *Mexico City, Mexico*
Gregor McHardy *Odenton, Maryland*
Chris Read *San Diego, California*
Mark Sheldon *San Jose, California*
Marlin Smith *Joseph City, Arizona*
Vaughn Stephenson *Acequia, Idaho*
Mike Wadsorth *Oakely, Idaho*
David Warner *Provo, Utah*

CONCERT CHOIR

Sopranos
Colleen Barner *Columbia, Missouri*
Jennifer W. Brown *Danville, California*
Kaylynn Brown *Provo, Utah*
Susan Bullock *Littleton, Colorado*
Lila Burrie *Anaheim, California*
Ruth Christensen *Antonito, Colorado*
Ruth Clegg *Orem, Utah*
Julie Fielding *Shelley, Idaho*
Marcia Hatch *Mesa, Arizona*
Ruth Henrie *Richland, Washington*
Ariane Herring *Farmington, New Mexico*
Tara Johnson *Redmond, Washington*
Carie Juchau *Garden Grove, California*
Patricia Lathrop *San Luis Obispo, California*
Lori Lish *Kalamazoo, Michigan*
Kresten Matich *Sacramento, California*
Melinda Moody *Delta, Utah*
Rebecca Olpin *Frederick, Maryland*
Lynette Owens *Clearfield, Utah*
Charlene Padgett *St. Cloud, Florida*
Pennie Peterson *Boise, Idaho*
Carla Pratt *Orem, Utah*
Lynette Toronto *Lake Oswego, Oregon*
Lynn Wright *Medford, New York*
Altos
Lori Behunin *Arvada, Colorado*
Julee Bennett *Bountiful, Utah*
Stacey Brown *Cedar City, Utah*
Leann Clark *Concord, California*
Carolyn Cook *Spanish Fork, Utah*
Elizabeth Davis *Pocatello, Idaho*
Gretchen Hubbert *Seattle, Washington*
Jan Leavitt *Manassas, Virginia*
Michelle Lingren *San Diego, California*
Jennifer Parker *Bellevue, Washington*
Lori Pincock *Blanding, Utah*
Jenny Pulsipher *Huntsville, Utah*
Saundra Stirling *N. Las Vegas, Nevada*
Glenda Stone *Hermiston, Oregon*
Rinda Taylor *Aurora, Colorado*
Lora Lee Thompson *Burley, Idaho*
Marianna Whittaker *Fremont, California*
Linda Woodruff *Casper, Wyoming*
Tenors
Richard Andrus *Brigham City, Utah*
Shaun Butler *Riverside, California*
Cary Cammack *Potlatch, Idaho*
David Christensen *Salt Lake City, Utah*
Karl Ebeling *Reading, Pennsylvania*
Kelly Fulmer *Idaho Falls, Idaho*
David Hunt *Moses Lake, Washington*
Harold Jay Madsen *Orem, Utah*
Mark McDonnell *Friendswood, Texas*
James Murphy *Richland, Washington*
Dwight Ostergaard *Woodburn, Oregon*

Allen Pack *Los Alamos, New Mexico*
Robert Paietta *Glendale, California*
Timothy Robinson *Fresno, California*
Adam Russell *San Diego, California*
Ken Shelley *Holbrook, Arizona*
Larry Whipple *Provo, Utah*
Danny Wallenberg *Jerusalem, Israel*

Basses
Ryan Anderson *Soda Springs, Idaho*
Michael Bashford *Arvada, California*
Clark Bassett *Los Altos, California*
Keith Bradshaw *Provo, Utah*
Drew Christensen *Orem, Utah*
Mark Cook *Syracuse, Utah*
Robert Corry *Springville, Utah*
Dan Curriden *Everett, Washington*
Gery Decker *Holbrook, Arizona*
Vaughn Fairbanks *Moses Lake, Washington*
Paul Frederickson *Emporia, Kansas*
Darren Gillette *Kansas City, Kansas*
Barry Goldberg *Natick, Massachusetts*
Sean Lindsay *Washington, D.C.*
Curtis Martin *Mt. Pleasant, Michigan*
Marc Olivier *Salem, Oregon*
Dallas Peterson *Snowflake, Arizona*
Mark Peterson *Wheaton, Illinois*
Vernon Richardson *Tempe, Arizona*
Chip Schlesser *Clark Summit, Pennsylvania*
James Seeley *Brookfield Center, Connecticut*
Robert Simmons *Bountiful, Utah*
Kelly Sorenson *Vernal, Utah*

PHILHARMONIC ORCHESTRA

First Violins
Mark Taylor, concertmaster *Woodland Hills, California*
Michael Abramson, *Alexandria, Virginia*
Anne Crosland, *Provo, Utah*
Karen Hales, *Provo, Utah*
Meredith Jack, *Mesa, Arizona*
Peggy Jellinghausen, *Livermore, California*
Ann Morrell, *West Jordan, Utah*
Laurie Olsen, *North Hollywood, California*
Suzanne Ostler, *Salt Lake City, Utah*
John Tran, *Las Vegas, Nevada*

Second Violins
Carolyn Holm, principal *Fargo, North Dakota*
Mary Ann Bennion, *Orem, Utah*
Kim Dodson, *Amarillo, Texas*
Jean Hill, *Orem, Utah*
Arthur L. Jue, *San Jose, California*
Heather McConkie, *Champaign, Illinois*
Anne Norman, *American Fork, Utah*
Amy Peterson, *Snowflake, Arizona*
Laurinda Rumbaugh, *Helena, Montana*
Lisa Stratton, *Albuquerque, New Mexico*
Elizabeth L. Thomas, *Ontario, California*

Violas
Nancy Call, principal *Boise, Idaho*
Janet A. Byrnes, *Orem, Utah*
Kaye Davis, *Salt Lake City, Utah*
Jim Dixon, *Provo, Utah*
Carol Sue Glasset, *Provo, Utah*
Jim Quist, *Mapleton, Utah*

Cellos
Julie Bennett, principal *Woodland Hills, California*
Marianne Broomhead, *Renton, Washington*
Cheryl Ann Call, *Layton, Utah*
Ruth Clay, *Wichita, Kansas*
Margaret Gardner, *Provo, Utah*
Marc Giullian, *Provo, Utah*
Monika Rosborough, *Arvada, Colorado*
Nancy Ward

Basses
Eric Hansen, principal *Kaysville, Utah*
Pamela Bryan, *Los Altos, California*
Jeff Campbell, *Bountiful, Utah*
Ben Heaton, *Provo, Utah*
David Johnson, *Bountiful, Utah*

Piccolo
Elaine Huff, *Logan, Utah*
Flutes
Yvonne Farnsworth, *Provo, Utah*
Miriam Jennings, *Seattle, Washington*
Elaine Huff, *Logan, Utah*
Oboes
Vera Loveless, *Salt Lake City, Utah*
David Lines, *Provo, Utah*
Sharon Ross, *Cedar City, Utah*
English Horn
David Lines, *Provo, Utah*
Clarinets
Alan Portzline, *Philadelphia, Pennsylvania*
Robert Barrett, *Burbank, California*
Jacquie Parry, *Sunnyvale, California*

Bass Clarinet
Robert Barrett
Bassoons
Brian Peterson, *Chico, California*
Cathy Chamberlain, *Berkeley, California*
Steve Bennett
Duff Gardner, *Valencia, California*
Contra-Bassoon
David Hare
Horns
Linda Seamons, *Salt Lake City, Utah*
Kirt Erik Cundick, *Provo, Utah*
Mike Hainsworth, *Spokane, Washington*
Stephen Bunker, *Salt Lake City, Utah*
Trumpets
Robert Peterson, *Salt Lake City, Utah*
Clifton K. Oram, *Kaysville, Utah*

Trombones
Steve Kamilos, *Sacramento, California*
Mark Ammons, *Arlington, Virginia*
Bryce L. Mecham, *Idaho Falls, Idaho*

Bass Trombone
LaMont Lee, *Provo, Utah*

Tuba
Joel Kimzey, *Coral Gables, Florida*

Percussion
John Chamberlain, *Santa Maria, California*
Mary Shambaugh, *Newport News, Virginia*
Keeley Wolsey, *Provo, Utah*
LaDon Linde, *Granger, Washington*

Harps
Janet Bensing, *Colorado Springs, Colorado*
Marni Bell, *Honolulu, Hawaii*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
presents

KING'S SINGERS

8:00 p.m.
Saturday, March 9, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

English and Italian Madrigals

Now is the month of maying .... Thomas Morley
(1557/8–1602)

Say love if ever thou didst find .... John Dowland
(1563–1626)

Tan ta ra ran tan tant, cryes Mars .... Thomas Weelkes
(1576–1623)

Contrappunto bestiale alla mente .... Adriano Banchieri
(1568–1634)

Languisce al fin chi da la vita parte .... Carlo Gesualdo
(ca. 1561–1613)

Amor vittorioso .... Giovanni Giacomo Gastoldi
(1550[?]–1622[?])

II

Lamentations of Jeremiah .... Osbert Parsley
(1511–1585)

Sing joyfully unto God our Strength .... William Byrd
(1543[?]–1623)

O Lord make thy servant Elizabeth our Queen .... William Byrd

III

Moans, Groans, Cries and Sighs, or a
Composer at Work .... Gian-Carlo Menotti
(1911–)

Commissioned by The King's Singers and first performed
at the Edinburgh International Festival in 1981.

INTERMISSION

IV

Five Songs for Four-part Male Chorus .... Leoš Janáček
(1854–1928)

Vyhrůžka (A threat)
Orani (Plowing)
Ó lásko (O love)
Což ta naše bříza (Our silver birch tree)
Ach vojna, vojna (O war)

V

Arrangements in close harmony

Jeremy Jackman, *countertenor*
Alastair Hume, *countertenor*
Bill Ives, *tenor*
Anthony Holt, *baritone*
Simon Carrington, *baritone*
Colin Mason, *bass*

Ground transportation worldwide provided by the Ford Motor Company.

For information and itineraries of The King's Singers, please contact Beverly Taylor, P.O. Box 125, Cambridge, MA 02238.

As a courtesy to the performers, please make sure your electronic watches and beepers are turned off during the performance.

Program Notes

ENGLISH AND ITALIAN MADRIGALS

The madrigal was one of the most important and popular musical forms of the sixteenth century. Originating in Italy, it spread to other countries and reached a late flowering in England between 1590 and 1630. Thomas Morley adapted the Italian style to suit English needs and inspired a whole generation of English madrigalists. He, together with William Byrd, represents the earlier period of the English madrigal, while the younger composers, notably Thomas Weelkes and John Wilbye, embraced the innovations of the more adventurous Italian masters.

In sixteenth-century Italy, the word "madrigal" embraced all kinds of vocal music, from the amorous and sophisticated to the frothy and gay. The serious Italian madrigals were intended for a refined and decadent society and are more subtle and declamatory than their English counterparts. Many Franco-Flemish composers, such as Giaches de Wert, dominated the musical scene well into the sixteenth century, but native composers came into their own with the lighter type of madrigal. Particularly popular was the Neapolitan villanesca, a street song with dance-like rhythms and simple harmonies.

THE LAMENTATIONS OF JEREMIAH

Very little is known about the life of Osbert Parsley, save that he seems to have devoted himself almost entirely to the musical life of Norwich and its cathedral, where he was a "singing man" for fifty years. If he himself was not widely travelled, his work was certainly well known outside his native East Anglia and held in high esteem; indeed, an example of his music appears in one of the best-known text books of the time, Thomas Morley's *A Plain and Easy Introduction to Practical Music* (1597).

His setting of three of the Lamentations of the Old Testament prophet Jeremiah (Jeremiah 2:13–15) follows similar settings by English composers of the sixteenth century in that the same expressive musical treatment given to the texts of the verses is also used for the Greek letters that separate one lamentation from the next. The most striking and unusual feature of this piece is the retention in the highest vocal line of a measured version of the original plainsong tone that was used to recite the Lamentations during the Catholic Rite for Maundy Thursday.

MEM: With what shall I compare thee, to what shall I liken thee, O daughter of Jerusalem? To what shall I equate thee, that I may console thee, virgin daughter of Sion? For thy grief is great like the sea: who will heal thee?
NUN: Thy prophets have seen false and foolish things for thee, neither have they laid bare thine iniquity, to rouse thee to repentance: yet they have seen for thee false prophecies and exiles.
SAMECH: All that have passed by have clapped their hands at thee: they have hissed and wagged their heads at the daughter of Jerusalem.
Jerusalem, return to the Lord thy God.

WILLIAM BYRD MOTETS

In 1572, William Byrd was appointed organist of the Chapel Royal, a position he shared with his "Master," Thomas Tallis. Both men contributed some of the finest liturgical music ever written, which was published under a license for printing music granted them by Queen Elizabeth. Throughout his life, Byrd adhered to the old traditions of the church, and, with a few notable exceptions, his settings of Latin texts contain his greatest work. But in spite of his undoubted Catholic sympathies, "Mr. Byrd, the most celebrated musician and organist of the English nation," held his position at the Chapel Royal until his death in 1623.

MOANS, GROANS, CRIES AND SIGHS, OR A COMPOSER AT WORK

Commissioned by The King's Singers and first performed at the Edinburgh International Festival 1981.

I am told that there are creative artists who enjoy their work, but I doubt it. For me at least the creative process has always been an arduous, frustrating undertaking—in which one never achieves what one is after. "A poem is never finished, only abandoned" states Paul Valery, and I could not agree with him more.

Why does an artist then seek willingly such torment? I know of no better way of defining this tortuous process than "spiritual masochism." In my more desperate and belligerent moods, I picture myself as a Tobias fighting with the Angel. And it is indeed the incurable hope of subjugating the elusive and indomitable Angel that drives the artist to such uneven combat. Ostensibly artists accept commissions because of their everpresent need of money, but subconsciously most of us submit ourselves to them because they force us to take the plunge into battle. More often than not, we then regret our rashness and lament our angelic bondage, praying for prompt deliverance.

This autobiographical scene owes an obvious debt to the "ragionamenti vaghi e dilettevoli" of the great Adriano Banchieri, who already taught me long ago how to dramatize the madrigal form in my "The Unicorn, the Gorgon and the Manticore."

It is my hope that this gentle self-caricature, which makes light of a serious matter, will not only amuse you but also wring from your heart a drop of compassionate understanding.

Gian-Carlo Menotti

FIVE SONGS FOR FOUR-PART MALE CHORUS

Early in 1873 when he was nineteen, Janáček was appointed conductor of Svatopluk, a working-men's choral society in Brno, founded in 1868. Declining the modest annual stipend, he at once set out to raise the standards of both singing and administration, with carefully chosen repertoire. It was for the Svatopluk that Janáček composed many of his early choral works, including the pieces sung at today's concert. Three of them (Vyhrůžka, Ó lásko, and Ach vojna) came from a collection of four, written in 1885 and dedicated "as a token of the deepest respect" to Dvořák, who never actually heard them sung but who, after playing them through, told Janáček that he found many of the modulations "rather startling," while admitting that they displayed "a truly Slavonic spirit." "Orani," which is probably partly derived from a folk melody, was featured in Janáček's first concert with the Svatopluk on 27 April 1873; "Což ta naše bříza" dates from 1893 and is a setting for words by Eliska Krasnohorska, the librettist of Smetana's last four operas.

Robin Goldberg

ARRANGEMENTS IN CLOSE HARMONY

A selection of pieces from the lighter side of the repertoire. The King's Singers like to end their programs with such a selection, which might consist of anything from arrangements of folk-songs and spirituals to standard evergreens and contemporary pop material.

Continuum
Coming March 20, 1985
8:00 p.m. Madsen Recital Hall
Student/Faculty $3.00 General Public $4.00

Edward Tarr, *Baroque trumpet*
Coming March 23, 1985
8:00 p.m. de Jong Concert Hall
Student/Faculty $3.00 General Public $4.00
For more information call 378-7444

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

GRADUATE STRING QUARTET

Karen Jonsson Hughes, *violin*
Andrea Lee Hudson, *violin*
Shauna Marie Smith, *viola*
Ruth Ann Clay, *cello*

8:00 p.m.
Saturday, March 9, 1985
Room 151
N. Eldon Tanner Building

PROGRAM

String Quartet in C Minor, D. 703................Franz Schubert
(1797-1828)

Allegro assai

La oración del torero, op. 34....................Joaquin Turina
(1882-1949)

String Quartet No. 2 in D Major...............Alexander Borodin
(1833-1887)

Nocturne: Andante

INTERMISSION

String Quartet in E-flat Major, op. 74,
"The Harp"..........................Ludwig van Beethoven
(1770-1827)

Poco Adagio--Allegro
Adagio ma non troppo
Presto
Allegretto con variazioni

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID KERN, *flute*

Student of Susan Goodfellow

Assisted by:

David Christensen, *piano*
Suzanne Ostler, *viola*
John Tran, *violin*
Sue Campbell, *organ*

in

STUDENT RECITAL

8:00 p.m.
Saturday, March 9, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Serenade, op. 35..................................Howard Hansen
(1896-)

Rondo in D Major, K. Anh. 184..........Wolfgang Amadeus Mozart
(1756-1791)

Introduction and Variations on Trock'ne Blumen,
op. 160..................................Franz Schubert
(1797-1828)

INTERMISSION

Recueillement....................................Noël Gallon
(1891-1966)

Erste Serenado, op. 77a..............................Max Reger
(1873-1916)

Allegro
Andante semplice con variazioni
Presto

Sixième solo de concert, op. 82..............Jules Demersseman
(1833-1866)

Maestoso marziale
Chanson napolitaine
Saltarello

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SYMPHONIC BAND

Dan Bachelder, *conductor*

8:00 p.m.
Tuesday, March 12, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Coat of Arms....................................George Kenny

Toccata marziale.............................Ralph Vaughan Williams
(1872-1958)

Procession of Nobles...............Nikolay Rimsky-Korsakov--Leidzen
(1844-1908)

Suite No. 2 in F Major for Military Band,
op. 28, no. 2...................................Gustav Holst
(1874-1934)

March
Song without Words: "I'll Love My Love"
Song of the Blacksmith
Fantasia on the "Dargason"

INTERMISSION

Canzon duodecimi toni.............................Giovanni Gabrieli
(1553/6-1612)

Dramatic Prelude....................................Claude T. Smith
(1932-)

The Firebird.......................Igor Stravinsky--Colnot-Herrmann
(1882-1971)

BYU Symphonic Band
Dr. Dan Bachelder, *conductor*

Flutes
Marie deLespinasse
Sophia Kepas
Heidi Rinaldi
Crystal Taets
Teresa Taylor
Melissa Ownby
Lisa Dupree

Oboes
Elisabeth Jorgensen
Cindee Anderson
Dallan Quass
Samuel Gardner

Clarinets
Jean Voyles
Lance Bassett
Julie McDougal
Becky Weber
Lise Moyes
Angela Elder
Dave Molina
Carol Wagstaff

Bass Clarinet
Margaret Morris

Bassoons
Eric Johnson
Sally Forrest

Alto Saxophones
Sam Hinds
Tom Clark

Tenor Saxophone
Joel Williams

Baritone Saxophone
Brian Affleck

Trumpets
Wylie Anderson
John Peterson
Scott Sessions
Lorrie Delsey

Cornets
Scott Acton
Tracy Stefl
Anthony Keel
Laura Billington
Shane Turner
Michelle Cromorty
Joel Loosli
Arlin Rogers
Edward Barrows

Horns
Glen Worthy
James Jenkins
Bill Highland
Catherine Highland
Scott Walker

Trombones
Carl Hammar
Sam Tsagawa
Paul Shawcroft
Kimberly Lancaster
Sandra Lott
Stefan Arnoldson

Euphoniums
Jeff Howarth
Brian Pyper
John McCleve
Elizabeth Tree
Brent Tracy

Percussion
Morey Pay, *timpani*
Gary Decker
Kit Ashworth
Ken Kirby

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JULIE BEVAN ZUMSTEG, *cello*

Assisted by:

Irene Peery, *piano*
Barbara Williams, *violin*

in

FACULTY RECITAL

8:00 p.m.
Tuesday, March 12, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite No. 5 in C Minor, BWV 1011............Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I--Gavotte II
Gigue

Trio No. 5 in D Major, op. 70, no. 1
("Ghost")............................Ludwig van Beethoven
(1770-1827)

Allegro vivace e con brio
Largo assai ed espressivo
Presto

INTERMISSION

Sonata in G Minor for Cello and Piano, op. 65.....Frédéric Chopin
(1810-1849)

Allegro moderato
Scherzo
Largo
Finale: Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CHAMBER ORCHESTRA

Ralph G. Laycock, *director*

with

Student Soloists

8:00 p.m.
Thursday, March 14, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Overture to *Der Schauspieldirektor,* K. 486...Wolfgang Amadeus Mozart
(1756-1791)

Concerto in G Minor for Two Violoncellos,
R.V. 531, F.III, no. 2........................Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

Julie Bennett, *cello* Ruth Clay, *cello*

Concerto in B Minor for Four Violins, op. 3,
no. 10, R.V. 580..............................Antonio Vivaldi

Allegro
Largo--Larghetto--Largo
Allegro

Mike Abramson, *violin* Laurie Olsen, *violin*
John Tran, *violin* Karen Hales, *violin*

Symphonia Concertante in E-flat Major for
Violin and Viola, K. 364..............Wolfgang Amadeus Mozart

Allegro maestoso

Mark Taylor, *violin* Nancy Call, *viola*

INTERMISSION

Suite from *Pulcinella,* after G.B. Pergolesi.........Igor Stravinsky
(1882-1971)

Sinfonia (overture)
Serenata
Scherzino--Allegro--Andantino
Tarantella
Toccata
Gavotta con due variazioni
Vivo
Minuetto--Finale

Jim Waite, *violin*	Margaret Gardner, *cello*
Suzanne Ostler, *violin*	Eric Hansen, *bass*
Jim Quist, *viola*	

and the entire wind section

PERSONNEL

Ralph G. Laycock, *director*

Violins
Mark Taylor, *concertmaster*
Mike Abramson, *principal*
Anne Crosland
Karen Hales
Heather McConkie
Anne Morrell
Laurie Olsen
Suzanne Ostler
John Tran
Jim Waite

Violas
Nancy Call, *principal*
Mary Cannon
Carol Sue Glasset
Jim Quist

Cellos
Julie Bennett, *principal*
Ruth Clay
Margaret Gardner

Basses
Eric Hansen, *principal*
Scott Killpack

Piccolo
Sharon Aldous

Flutes
Steve Alder
Sharon Aldous

Oboes
Barbara Peterson
Vera Loveless

Clarinets
Alan Portzline
Jacquie Parry

Bassoons
Brian Peterson
Cathleen Chamberlain

Horns
Mike Hainsworth
Kirt Erik Cundick

Trumpet
Mike Siggard
Robert Peterson

Trombone
Mark Ammons

Timpani
John Chamberlain

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

WOMEN'S CHORUS

Sandefur Schmidt, *conductor*

and

MEN'S CHORUS

Mack Wilberg, *conductor*

8:00 p.m.
Thursday, March 14, 1985
deJong Concert Hall
Franklin S. Harris Fine Arts Center

I

Music, Spread Thy Voice........................George Frideric Handel
(1685-1759)

Tracy Turek, *alto*

Frau Nachtigall mit süssem Schall............Johann Hermann Schein
(1586-1630)

Dame Nightingale on sound relies
To let her praise to God arise,
Also the lark her homage sings,
And every day her offering brings.

Ah, such delight, this feast of tone
Will one day be for God alone.
For when the sound of earth grow dim,
The Angel Choir these songs will hymn.

Dan Perkins, *conductor*

II

Crucifixus....................................Andrea Gabrieli
(ca.1510-1586)

Crucified, and for us He also,
under Pontius Pilate, suffered and was buried.

Ah, Holy Jesus........................... Johann Crüger--Jennings
(1598-1662)

Tantum ergo, op. 55.............................Gabriel Fauré
(1845-1924)

Therefore we, before Him bending,
This great Sacrament revere,
Types and shadow have their ending,
For the newer rite is here;

Faith, our outward sense befriending,
Makes our inward vision clear.

Glory let us give and blessing
To the Father and the Son,
Honor, thanks and praise addressing,
While eternal ages run;

Ever too, His love confessing
Who from Both with Both is One
Amen.

I Was Glad..Randall Thompson
(1899-1984)

By the Rivers of Babylon..............................David Amram
(1930-)

Cathleen Barney, *soprano*

III

Ständchen, D. 920....................................Franz Schubert
(1797-1828)

Lingering softly in the dusk of evening stillness,
We are here, and with fingers gently bent,
Lightly knock we thus on our sweetheart's chamber door.
Now uprising, swelling, surging, with united voices,
Loud, calling forth to her we love,
Sleep thou not, when affection seeks thine ear.

Once a sage with lantern seeking,
Looked for men of honest speaking,
More than gold 'tis hard to find
Lovers gentle and charming.
So when friendship and love cry,
Oh my darling, open thine eyes.

Yet of all the goods we number,
What can be compared to slumber?
So instead of gifts or singing,
We to you sweet rest are bringing,
Just a greeting we shall say,
So we silence all our music,
Lightly vanishing away.

Claudia Manaton, *alto*

Song to the Moon....................................Antonin Dvořák
(1841-1904)

Three Limericks.......................................Brady Allred
(1961-)

Women's Chorus

INTERMISSION

I

Zion hört die Wachter Singen, from
Wachet auf, ruft uns die Stimme,
BuxWV 100................................Dietrich Buxtehude
(ca.1637-1707)

Zion hears the watchmen singing,
And all her heart rejoices.
She wakes, she rises from her gloom,
For her Lord comes down all glorious.
The strong in grace, in truth victorious,
Her Star is risen, her Light is come!

Der Herr segne euch, from Cantata BWV 196....Johann Sebastian Bach
(1685-1750)

May God smile on you e'er more and more,
And on all your children.

II

Sanctus, from *Requiem*.............................Luigi Cherubini
(1760-1842)

Holy, holy Lord God of Sabaoth!
Heaven and earth are full of Thy glory.
Hosanna in the Highest!
Blessed is He that cometh
In the name of the Lord!

Dan Perkins, *conductor*

Inveni David......................................Anton Bruckner
(1824-1896)

I have found David my servant;
With my holy oil I anointed him:
With whom my hand shall be established;
Mine arm also shall strengthen him. Alleluia.

III

A Mighty Fortress Is Our God.....................Arr. William Heyne

Song of Peace................................Vincent Persichetti
(1915-)

O Come, Let Us Sing unto the Lord.................Emma Lou Diemer
(1927-)

IV

Quatre petites prières de Saint François d'Assise....Francis Poulenc
(1899-1963)

Seigneur, je vous en prie

Lord, I pray Thee
That the burning and sweet power
Of Thy love absorb my soul
And withdraw it from all that is under heaven,
So that I die for love of Thy love
Since Thou hast deigned die for love of my love.

O mes très chers frères

O my beloved brethern and my eternally blessed children,
Hearken unto me; hearken unto the voice of your Father.

We have promised great things.
We have been promised greater things.
Let us keep those our promises
And yearn for those we have been promised.
Pleasure endures but a moment; pain is eternal
Many are called; few are chosen.
All will receive what they have merited.
So be it.

V

Home on That Rock.......................................Kirby Shaw

The Dying Soldier.................................Arr. Mack Wilberg

This Train.......................................Arr. Fenno Heath

Men's Chorus

Let All Things Living...............................Arr. K. K. Davis

Combined Choirs

Sandefur Schmidt, *conductor*

Men's Chorus
Mack Wilberg, *director*
Dan Perkins, *assistant conductor*
Dwight M. Ostergaard, *accompanist*

Tenor I
Joel Baldwin
Braden Blake
Jeffrey Carter
Brent D. Elwood
Steven Giles
Mark McDonnell
Rich Lundquist
Dan Perkins
Douglas W. Savage
*Scott Smith
*Darren Turley

Tenor II
Rick Abbott
P. Greg Bashaw
Kenley Butler
Gregory Hess
Kevin McGee
Joseph Murphy
Dwight M. Ostergaard
David Pinkston
Michael Pulsipher
Ronald D. Sasine
*Paul Smith
Brent Walker
Douglas Wallis
K. Don Wilde
Glen Worthey

Bass I
Michael Babbitt
John Barrow
Bret Beeton
Craig N. Butler
James Carson
Jesse Cole
Douglas Criger
Jeffrey Gruwell
Stuart Guinn
Jared Hinde
Mike Hohl
Michael James
Gordon Jessee
Thomas Kratochvil
Thomas Larson
Douglas McCampbell
Michael Milne
Robert Padilla
Robert Prosch
Erik Prusse
R. Scott Rasmussen
Brandt Redd
Richard C. Rogers
David Savage
Russ Scribner
Jonathon Sedgwick
Mark H. Taylor
John J. Trau
Brian V. Walker
Chad Woolley

Basses II
Russ Armstrong
Ross Reed Beardsley
Matthew S. DelBianco
Milan Detweiler
Thomas G. Haws
°Steven Kenner
William McCandless
David B. Monson
David V. Mortenson
Mark R. Peterson
David Ream
Keith Reber
Shane Smith
Steven Stokes
Bert Workman

*Officers

°This evening's concert is performed in remembrance of Steve Kenner who passed away on the 19th of February 1985.

Women's Chorus

Sandefur Schmidt, *conductor*
Elan McMahan, *accompanist*

Soprano I
Cathleen Barney
Carol Ann Beeton
Margene Brown
Adeana Chandler
Deana K. Collins
Janet Gardiner
Alice Hall
Robyn Hayes
Renee Hyde
Pamela Kocherhans
Amy Maher
Christine Mead
*Karen Monson
Sherie North
Melonie Poulson
*Sandie Schnakenburg
Debra Swanson
Betsy Wheeler
Sue Wilde
Patty Young

Alto I
Juliet Beitler
Michele Chambers
Jill Clark
Kathleen Conroy
Raelyn Cox
Jeri Ellingson
Jannette Goodman
Connie Larson
Wendy D. Mabee
*Claudia Manaton
Dainelle Martin
Mary Leigh Moore
Marianne Parmer
Tamera Park
Michelle Parnaby
Suzanne Pool
Cathy Quackenbush
Janice Smith
Tracy Lynne Turek
Rebecca Woodworth
Amy Warner

Soprano II
Jana Andrews
Lorraine Arbizu
Twila Boyd
*Kristen Close
Kathleen Cox
Diane Eckery
Susan Frampton
Alison Fuller
Elizabeth Hanks
Annette Harrison
Angela Hatch
Shauna Hyde
Eila Jenson
Susie Johann
Browynn Murray
Sandy Nielsen
Noelle Robertson
Kimberly Staheli
Julie Tingey
Lara Walker
April Webster
Jil Whittle

Alto II
Diane Arrington
Cheryll Beck
Lisa Bowen
Julie Christensen
Melissa Davis
Jill Forbes
Kristi Jenkins
Valinda Jensen
Rebecca Johnson
Holly Lee
Marci McIntosh
Catherine Morgan
Jill Skeem
Amy Stitt
Jenifer Young
Julie Wixom

*officers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CARLA PRATT, *soprano*

Student of Ray L. Arbizu

Assisted by:

Elan McMahan, *piano*
Michelle Stark, *clarinet*

in

SENIOR RECITAL

6:00 p.m.
Friday, March 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Va' godendo, from *Serse*....................George Frideric Handel
(1685-1759)

How Beautiful Are the Feet of Them, from
Messiah..............................George Frideric Handel

Rejoice Greatly, O Daughter of Zion, from
Messiah..............................George Frideric Handel

Frühlingsglaube....................................Franz Schubert
(1797-1828)
Der Hirt auf dem Felsen, op. 129..................Franz Schubert

In quelle trine morbide, from
Manon Lescaut..............................Giacomo Puccini
(1858-1924)

INTERMISSION

Chanson d'amour....................................Gabriel Fauré
(1845-1924)

Après un rêve......................................Gabriel Fauré

Au bord de l'eau...................................Gabriel Fauré

Hermit Songs.......................................Samuel Barber
(1910-1981)

St. Ita's Vision
The Crucifixion
The Monk and His Cat

The Little Horses...........................Arr. by Aaron Copland
(1900-   )

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JON LINFORD, *baritone*

Student of Robert Downs

Assisted by:

Robin Hancock, *piano*
Ronald Staheli, *piano*
Martha West, *mezzo-soprano*
Michael Belnap, *tenor*
Vaughn Stephenson, *bass*
Honors String Quartet

in

GRADUATE RECITAL

8:00 p.m.
Saturday, March 16, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Dover Beach, op. 3 .... Samuel Barber
(1910-1981)

II

Detskaya (The Nursery) .... Modest Petrovich Musorgsky
(1839-1881)

S nyaney (With Nurse)
V uglu (In the Corner)
Na son gryadushchiy (Evening Prayer)
Poyekhal na palochke (The Hobby Horse)

Wotan's Farewell and Magic Fire Music, from
Die Walküre .... Richard Wagner
(1813-1883)

INTERMISSION

IV

Six Songs .... Charles E. Ives
(1874-1954)

General William Booth Enters into Heaven, no. 98
Luck and Work, no. 95
Religion, no. 85
Canon, no. 15
The See'r, no. 92
Charlie Rutlage, no. 119

V

Three Scenes from *Sweeny Todd* .... Stephen Sondheim
(1930-)

Pretty Women
Epiphany
A Little Priest

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CAROL WAGSTAFF, *flute*
VERA LOVELESS, *oboe*

Students of Susan Goodfellow and Darrel Stubbs

Assisted by:

Melinda Moody, *piano and harpsichord*
Curtis Davis, *cello*
Janet Bensing, *harp*
Laura Barrus, *piano*

in

JOINT RECITAL

4:00 p.m.
Saturday, March 16, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concerto in sol maggiore..................Giovanni Battista Pergolesi
(1710-1736)

Spiritoso
Adagio
Allegro spiritoso

Miss Wagstaff, *flute*
Miss Moody, *harpsichord*
Mr. Davis, *cello*

Gavotte..Michael Head
(1900-1976)
Presto...Michael Head

Miss Loveless, *oboe*
Miss Barrus, *piano*

Minuet and Dance, from *Orpheus*..............Christoph Willibald Gluck
(1714-1787)
Der Nebel steigt, from Helge Rode's play
Die Mutter, op. 41...............................Carl Nielsen
(1865-1931)

Miss Wagstaff, *flute*
Miss Bensing, *harp*

INTERMISSION

Konzert für Oboe und Orchester in C Major,
Hob. VIIg/C1.......................................Joseph Haydn
(1732-1809)

Allegro spiritoso
Andante
Rondo

Miss Loveless, *oboe*   Miss Barrus, *piano*

Fantasie, op. 79......................................Gabriel Fauré
(1845-1924)

Andantino
Allegro

Miss Wagstaff, *flute*   Miss Moody, *piano*

Duo for Flute and Oboe..............................Alberto Ginastera
(1916-1983)

Allegro
Adagio
Vivace

Miss Loveless, *oboe*   Miss Wagstaff, *flute*

COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music
Wind Symphony
David P. Blackinton, Conductor

PROGRAM

Marche Caprice. . . . . Frederick Delius
arr. John Boyd

Excursions for Band (Premier Performance). . . . . David Sargent
- Interruptions
- Oppositions

Paeans and Dances of Heathen Iberia. . . . . Carlos Surinach
- Fertility Rite
- Dance of the Playful Love
- Pagan Ode
- Dance of the Warriors
- Shepherd's Song
- Apotheosis

Parable for Band. . . . . Vincent Persichetti

PROGRAM NOTES

WIND SYMPHONY

Piccolo
Joseph Ahern, LaMirada, CA

Flutes
David Kern, Tacoma, WA
Vivian Harmer, Bountiful, UT
Sandra Smith, Salt Lake City, UT
Cecilia Ballard, Fullerton, CA
Kimball Whitaker, Salt Lake City, UT
Sharon Aldous, Salt Lake City, UT

Oboes
Vera Loveless, Salt Lake City, UT
LaDawn Johansen, Castle Dale, UT
Cheryl Barnett, Provo, UT
Elisabeth Jorgensen, Portales, NM
Samuel Gardner, Valencia, CA
Sharon Ross, Cedar City, UT
Karen Gardner, Grand Junction, CO

Bassoons
David Hare, Dartmouth, Nova Scotia
Jane Sylvester, Chester, CA
Duff Gardner, Valencia, CA
Cathy Chamberlain, Berkley, CA

Alto Saxophones
JoEllen Turley, Mesa, AZ
Kelli O'Dea, Hot Springs, SD

Tenor Saxophone
Kevin Cox, Delta, UT

Baritone Saxophone
Keith Russell, Lakeside, CA

Horns
Doran Davis, Idaho Falls, ID
Pam Donner, Dallas, TX
Tina Curtis, Forth Worth, TX
Steve Duke, Orem, UT
Kirt Cundick, Provo, UT
Catherine Allan, San Leandro, CA

Cornets
Michael Siggard, Price, UT
Jeff Grundvig, Prescott, AZ
Clif Oram, Kaysville, UT
David Fullmer, Pleasant Grove, UT
Kent Hakari, Barron, WI
Dennis Pratt, Ferndale, WA

had recently entered the Leipzig Conservatory. The little Marche Caprice, as its title suggests, is an idyll more lyric, really, than martial but with just a glimmer of recurring fanfares and distant parades, somewhat in the spirit of Debussy's Fetes. The piece became a great favorite of the conductor, Sir Thomas Beecham, long regarded as the foremost exponent of the music of Delius.

In **Excursions for Band**, the melodic and harmonic content of "Interruptions" is based on isometric structures, polychords and polychordal mixtures derived from the octatonic scale. Other isometric and polychordal mixture structures have been added. These chords are sometimes orchestrated to emphasize their special structural nature—but not always. Similar structures are used to produce melodic and harmonic content for "Oppositions" with more traditional harmonic and melodic vocabulary superimposed.

Paeans and Dances of Heathen Iberia is an anthology of six hymns and dances of the pagan communities in medieval Spain. It calls for a wind orchestra with the percusion requirements including such exotic instruments as hawk bells, pandero (very large tambourine without jingles), two sizes of rachets, and sheep bells. Economy of harmony is at times such that chords remain without thirds, and parallel counterpoint is often unconventional; also, homophony dominates the style inasmuch as this was a powerful medieval pattern in music.

Parable for Band is one of the most attractive works written by this prolific composer. This major opus is a compendium of musical colorings demanding virtuoso technique and flexible shaping of phrases. Solo instruments challenge entire sections as dramatic commentary is made in the percussion.

For the past nine years, Dr. David Sargent has taught composition, orchestration, counterpoint, analysis, theory and ear training at Brigham Young University in Provo, Utah. He is curently an Associate Professor of Music Theory/Composition, a member of the graduate composition faculty and coordinator of the undergraduate composition program. Before teaching at B.Y.U., he taught composition, orchestration, and theory at the Eastman School of Music in Rochester, New York (1972-1975); and theory and ear training at Ohio University (1975-1976).

Rebecca Jarvis, Phoenix, AZ

Contra Bassoons
Stephen Bennett, Denham Springs, LA
Mark Smith, Oak Harbor, WA

E-flat Clarinet
Neil Hoyt, Orem, UT

Clarinets
Alan Portzline, Philadelphia, PA
Carolyn Blosil, Des Moines, IA
Michelle Stark, Layton, UT
Edwardo Martinez, Entrerios, Argentina
Jacquie Parry, Sunnyvale, CA
Leslie Crowley, Provo, UT
Jim Gifford, Carlsbad, CA
Sheldon Smith, Provo, UT
Mark Watkins, Gallup, NM
Aimee Jo Hale, Orem, UT
Janeen Allen, Cove, UT
Laurie Jensen, Redmond, UT
Julie Rider, Durham, NC
Cindy Watson, Hendersonville, NC

Bass Clarinets
Bill Lee, Alexandria, VA
David Ralph, Sterling, VA

Contrabass Clarinet
Jody Farnsworth, Princeton, OR

Evan Bateman, Salt Lake City, UT
Kurt Hayes, Salt Lake City, UT

Trombones
Mark Ammons, Hamilton, VA
David Beckstead, Las Vegas, NV
Eric Christensen, McKinnleyville, CA
Joel Temple, Dover, DE
LaMont Lee, Orem, UT

Euphonium
Bryce L. Mecham, Idaho Falls, ID
Michael Bennett, Baton Rouge, LA

Tubas
Joel Kimzey, Winter Haven, FL
Paul Green, Sacramento, CA

Percussion
LaDon Linde, Granger, WA
Jeff Paris, Worland, WY
Mary Shambaugh, Newport News, VA
Shari Southworth, Springfield, OR
Keely Wolsey, Provo, UT

String Bass
Jeff Cambell, Bountiful, UT

Harp
Debra Woodwell, Dallas, TX

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DANIEL R. PERKINS, *piano*

Student of Paul C. Pollei

in

SENIOR RECITAL

6:00 p.m.
Monday, March 18, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasia in C Major, Hob. XVII/4........................Joseph Haydn
(1732-1809)

Sonata in G Major, op. 78, D. 894...................Franz Schubert
(1797-1828)

Molto moderato e cantabile
Andante
Allegretto

INTERMISSION

Ballade, op. 46.....................................Samuel Barber
(1910-1981)

Fantasia in F Minor, op. 49........................Frédéric Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

NANCY CALL, *viola*

Student of David Dalton

Assisted by:

Karen Call, *mezzo-soprano*
Alan Giambattista, *piano*

in

STUDENT RECITAL

8:00 p.m.
Tuesday, March 19, 1985
Room 151
N. Eldon Tanner Building

PROGRAM

Geistliches Wiegenlied, op. 91, no. 2..............Johannes Brahms
(1833-1897)

Sonata in F Minor, op. 120, no. 1..................Johannes Brahms

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Sonate für Bratsche allein, op. 25, no. 1...........Paul Hindemith
(1895-1963)

Breit Viertel
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass--Wild--Tonschönheit ist Nebensache

INTERMISSION

Suite for Viola and Piano (1919).....................Ernest Bloch
(1880-1959)

Lento--Allegro--Moderato
Allegro ironico
Lento
Molto vivo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARK McKAY WATKINS, *flute, tenor saxophone, clarinet,
alto saxophone*

Student of Ray Smith

Assisted by:

Russell Sorenson, *piano*
Jessica Worrell, *piano*
Susanne Young, *piano*
Jon Naatjes, *piano*

in

SOPHOMORE RECITAL

6:00 p.m.
Thursday, March 21, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Three Romances for Flute, op. 94....................Robert Schumann
(1810-1856)

Nicht schnell
Einfach, innig
Nicht schnell

Mr. Sorenson, *piano*

Sanata for B-flat Tenor Saxophone and Piano..............Leon Stein
(1910-)

Allegro vivace
Adagio
Allegro

Mr. Naatjes, *piano*

Concertante for Clarinet and Orchestra...........Norman Dello Joio
(1913-)

Adagio e con molto sentemento
Tema: Andante semplice
   Var. 1 Allegro animato
   Var. 2 Spumate
   Var. 3 Amabile
   Var. 4 Andante recitativo
   Var. 5 Allegro ma non troppo

Miss Young, *piano*

Concerto in E-flat Major for Alto Saxophone and
Piano.......................................Alexander Glazunov
(1865-1936)

Miss Worrell, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CYNTHIA PHELPS, *viola*

Assisted by:

Mack Wilberg, *piano*

in

PRIMROSE MEMORIAL CONCERT

8:00 p.m.
Thursday, March 21, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 3 in G Minor, BWV 1029............Johann Sebastian Bach
(1685-1750)

Vivace
Adagio
Allegro

Aria from Bachiana brasileira No. 5...Heitor Villa-Lobos--Primrose
(1887-1959)

Concert Piece...................................George Enescu
(1881-1955)

INTERMISSION

Variations on "Bei Männern, welche Liebe fühlen"
from Mozart's *Die Zauberflöte*......... Ludwig van Beethoven
(1770-1827)

Soanta in F Major for Viola and Piano, op. 11,
no. 4.......................................Paul Hindemith
(1895-1963)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARK AMMONS, *trombone and euphonium*

Student of Daniel F. Bachelder

Assisted by:

Mary Bennett, *piano*
Dan Perkins, *piano*
Julie Bennett, *cello*
Nancy Call, *viola*
Carol Ann Allred, *soprano*

in

SENIOR RECITAL

8:00 p.m.
Friday, March 22, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Ballade, op. 62..................................Eugène Bozza
(1905-)

Fantasy, op. 42..................................Paul Creston
(1906-)

Mr. Perkins, *piano*

Sonata No. 1..................................John Ernest Galliard
(1678-1749)

Cantabile
Spiritoso e staccato
Largo e staccato
Allegro e staccato
Vivace

INTERMISSION

Serenade No. 6 for Trombone, Viola, and Cello...Vincent Persichetti
(1915-)

Miss Bennett, *cello* Miss Call, *viola*

Two Songs for Soprano and Bass Trombone..........Marshall Bialosky
(1923-)

The Quarry

Mrs. Allred, *soprano*

Blue Bells of Scotland..................................Arthur Pryor
(1870-1942)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MONIKA ROSBOROUGH, *violoncello*

Student of Julie B. Zumsteg

Assisted by:

Sharon Aldous, *flute*
Steve Erickson, *piano*
Barbara Merrill, *piano*
Jeff Romero, *piano*

in

SOPHOMORE RECITAL

8:00 p.m.
Friday, March 22, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite No. 2 in D Minor, BWV 1008...........Johann Sebastian Bach
(1685-1750)

Prelude: Allegro non troppo
Allemande: Allegro moderato
Courante: Allegro
Sarabande: Largo
Menuet I, II: Moderato
Gigue: Vivace

Trio No. 14, HobXV/17................................Joseph Haydn
(1732-1809)

Allegro
Finale: Tempo di menuetto

Miss Aldous, *flute*
Mr. Erickson, *piano*

Elégie, op. 24....................................Gabriel Fauré
(1845-1924)

Miss Merrill, *piano*

Sonata No. 2 in G Minor, op. 5, no. 2.......Ludwig van Beethoven
(1770-1827)

Adagio sostenuto ed espressivo
Allegro molto più tosto presto
Rondo: Allegro

Mr. Romero, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DWIGHT BLAZIN, *piano*

Student of Paul Pollei

in

SENIOR RECITAL

8:00 p.m.
Saturday, March 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude, op. 32, no. 10........................Sergey Rakhmaninov
(1873-1943)

Etude, op. 39, no. 3..........................Sergey Rakhmaninov

Sonata No. 7 in D Major, op. 10, no. 3.......Ludwig van Beethoven
(1770-1827)

Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

Ballade in F Minor, op. 52......................Frédéric Chopin
(1810-1849)

INTERMISSION

Klavierstück, op. 33a..........................Arnold Schoenberg
(1874-1951)

Prelude and Fugue in C Major, BWV 870,
WTC II................................Johann Sebastian Bach
(1685-1750)

Symphonic Etudes, op. 13.........................Robert Schumann
(1810-1856)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

CLAYTON WILLIAMS, *piano*

Student of Robert Smith and Irene Peery

in

STUDENT RECITAL

6:00 p.m.
Saturday, March 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasie and Fugue in A Minor, BWV 904...Johann Sebastian Bach
(1685-1750)

Sonata in C Minor, K. 457..............Wolfgang Amadeus Mozart
(1756-1791)

Molto allegro
Adagio
Allegro assai

INTERMISSION

Miroirs (1904-5)...............................Maurice Ravel
(1875-1937)

Noctuelles
Oiseaux tristes
Une barque sur l'ocean
Alborada del gracioso
La Vallée des cloches

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELAINE HUFF, *flute*

Student of Ted Wight

Assisted by:

Joanne Rust, *piano*
Susan Jones, *oboe*
Vivian Harmer, *flute*
Janet Bensing, *harp*

in

FRESHMAN RECITAL

4:00 p.m.
Saturday, March 23, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Major for Flute and Piano,
BWV 1032............................Johann Sebastian Bach
(1685-1750)

Largo
Allegro

Miss Rust, *piano*

Duo for Flute and Oboe, op. 13................Alberto Ginastera
(1916-1983)

Sonata
Pastorale
Fuga

Miss Jones, *oboe*

Chanson et badinerie................................Pierre Camus

Miss Rust, *piano*

INTERMISSION

Trio des Jeunes Ismaëlites, from
L'enfance du Christ, op. 25...............Hector Berlioz
(1803-1869)

Miss Harmer, *second flute* Miss Bensing, *harp*

Concerto..Jean Rivier
(1896-)

Lento
Allegro

Miss Rust, *piano*

BRIGHAM YOUNG UNIVERSITY

PERFORMING ARTS SERIES

Presents

EDWARD H. TARR, *trumpet and natural trumpet*

with

IRMTRAUD KRÜGER, *organ*

8:00 p.m.
Saturday, March 23, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 1 in C Major (1678)...Giovanni Bonaventura Viviani--Tarr
(1638-after 1692)

Andante
Allegro
Presto
Allegro
Adagio

Toccata sexta, from *Apparatus musico-organisticus.* (1690)............................Georg Muffat
(1653-1704)

Cuatro piezas de clarines in D Major...........Anon. Spanish--Tarr
(late 17th century)

Entrada de clarines
Cancion de clarin, con eco
Otra cancion
Cancion de clarin muy aprisa el compas, respondiendo el eco

Suite Cortesana......................................Anon. Spanish
(early 17th century)

Las Vacas
Alamanda
Un aire alegre
Zarabanda
Danza del Acha
Canarios
El Villano

INTERMISSION

Suite No. 1 of Trumpet Voluntaries..............John Stanley--Tarr
(1713-1786)

Vivace
Adagio
Andante Largo

Organ Concerto No. 2 in B-flat Major, op. 4.........................George Frideric Handel--Fuller
(1685-1759)

A tempo ordinario, e staccato
Allegro
Adagio, e staccato
Allegro, ma non presto

Variations on a Theme of Jeremiah Clarke,
op. 132 (1984)................................Stanley Weiner
(dedicated to Edward H. Tarr and (1925-)
Irmtraud Krüger)

MUSIC AT MIDDAY

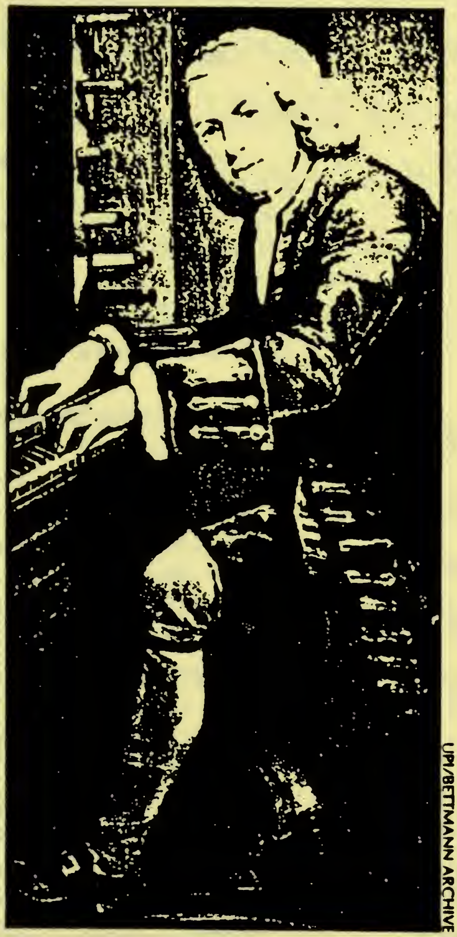
BRIGHAM YOUNG UNIVERSITY DEPARTMENT OF MUSIC

presents

THE WELL-TEMPERED CLAVIER, BOOKS I AND II
(48 Preludes and Fugues)

by

JOHANN SEBASTIAN BACH


UPI/BETTMANN ARCHIVE

Bach at the organ (artist unknown). "All one has to do is hit the right notes at the right time, and the instrument plays itself."

in honor of the
300th anniversary of his birth
(1685-1750)

Lecture-Recital-Demonstration
by members of the
Piano Literature Class

Dr. Paul C. Pollei

Dwight Blazin
Teresa Dickson
Valerie Fields
Gretchen Hubbert
Nancy Larson
Elan McMahan
Robert Nakea
Dwight Ostergaard
Dan Perkins
Vanesa Read

Monday, March 25, 1985
Tuesday, March 26, 1985
Wednesday, March 27, 1985
Thursday, March 28, 1985
Friday, March 29, 1985

MADSEN RECITAL HALL
12:00 noon

Monday, March 25, 1985

Introduction . . . . Paul C. Pollei

Well tempered Clavier, Book I

no. 1 Prelude and Fugue in C Major . . . . Dwight Ostergaard
(clavichord)

no. 2 Prelude and Fugue in C Minor . . . . Elan McMahan
(synthesizer) Dwight Ostergaard

no. 3 Prelude and Fugue in C-Sharp Major . . . . Dwight Blazin
(harpsichord)

no. 4 Prelude and Fugue in C-Sharp Minor . . . . . . Gretchen Hubbert
(piano--Kary Billings)

no. 5 Prelude and Fugue in D Major . . . . Valerie Fields
(harpsichord)

no. 6 Prelude and Fugue in D Minor . . . . Dan Perkins
(piano)

no. 7 Prelude and Fugue in E-Flat Major . . . . . . Dwight Ostergaard
(piano--Justin Lowder)

no. 8 Prelude and Fugue in E-Flat Minor . . . . Robert Nakea
(harpsichord)

Tuesday, March 26, 1985

no. 9 Prelude and Fugue in E Major . . . . Valerie Fields
(harpsichord)

no. 10 Prelude and Fugue in E Minor . . . . Teresa Dickson
(carillon--David Lines and Chris Guymon)

no. 11 Prelude and Fugue in F Major . . . . Dan Perkins
(harpsichord)

no. 12 Prelude and Fugue in F Minor . . . . Vanesa Read
(organ)

no. 13 Prelude and Fugue in F-Sharp Major . . . . Nancy Larson
(clavichord)

no. 14 Prelude and Fugue in F-Sharp Minor . . . . . Gretchen Hubbert
(piano--Steven Erickson)

no. 15 Prelude and Fugue in G Major . . . . Elan McMahan
(piano)

no. 16 Prelude and Fugue in G Minor . . . . Vanesa Read
(synthesizer) Karen Gardner

no. 17 Prelude and Fugue in A-Flat Major . . . . Nancy Larson
(piano)

no. 18 Prelude and Fugue in G-Sharp Minor . . . . Vanesa Read
(piano)

no. 19 Prelude and Fugue in A Major . . . . Dwight Blazin
(piano)

Wednesday, March 27, 1985

no. 20 Prelude and Fugue in A Minor . . . . Elan McMahan
(organ)

no. 21 Prelude and Fugue in B-Flat Major . . . . . Dwight Ostergaard
(piano)

no. 22 Prelude and Fugue in B-Flat Minor . . . . Dan Perkins
(piano--prelude; brass quintet--fugue)

no. 23 Prelude and Fugue in B Major . . . . Valerie Fields
(organ)

no. 24 Prelude and Fugue in B Minor . . . . Robert Nakea
(organ)

Well-tempered Clavier, Book II

no. 1 Prelude and Fugue in C Major . . . . Dwight Blazin
(piano)

no. 2 Prelude and Fugue in C Minor . . . . Elan McMahan
(piano)

no. 3 Prelude and Fugue in C-Sharp Major . . . . Robert Nakea
(piano)

no. 4 Prelude and Fugue in C-Sharp Minor . . . . Vanesa Read
(harpsichord)

no. 5 Prelude and Fugue in D Major . . . . Dan Perkins
(harpsichord--prelude; vocal quintet--fugue)

no. 6 Prelude and Fugue in D Minor . . . . Nancy Larson
(harpsichord)

Thursday, March 28, 1985

no. 7 Prelude and Fugue in E-Flat Major . . . . Dan Perkins
(Jeff Romero--prelude; vocal quintet--fugue)

no. 8 Prelude and Fugue in D-Sharp Minor . . . . . . Valerie Fields
(harpsichord)

no. 9 Prelude and Fugue in E Major . . . . Valerie Fields
(organ)

no. 10 Prelude and Fugue in E Minor . . . . Gretchen Hubbert
(harpsichord)

no. 11 Prelude and Fugue in F Major . . . . Robert Nakea
(organ)

no. 12 Prelude and Fugue in F Minor . . . . Teresa Dickson
(harpsichord)

no. 13 Prelude and Fugue in F-Sharp Major . . . . Nancy Larson
(Saxophone Trio)

no. 14 Prelude and Fugue in F-Sharp Minor . . . . Robert Nakea
(harpsichord)

no. 15 Prelude and Fugue in G Major . . . . Dwight Blazin
(piano)

no. 16 Prelude and Fugue in G Minor . . . . Dwight Ostergaard
(synthesizer)
Elan McMahan

no. 17 Prelude and Fugue in A-Flat Major . . . . . Dwight Ostergaard
(piano)

Friday, March 29, 1985

no. 18 Prelude and Fugue in G-Sharp Minor . . . . . Gretchen Hubbert
(Instrumental Ensemble--prelude and fugue)
no. 19 Prelude and Fugue in A Major . . . . Teresa Dickson
(flute, oboe, harpsichord)
no. 20 Prelude and Fugue in A Minor . . . . Elan McMahan
(harpsichord)
no. 21 Prelude and Fugue in B-Flat Major . . . . Dwight Blazin
(piano)
no. 22 Prelude and Fugue in B-Flat Minor . . . . Vanesa Read
(piano)
no. 23 Prelude and Fugue in B Major . . . . Gretchen Hubbert
(piano--prelude; string quartet--fugue)
no. 24 Prelude and Fugue in B Minor . . . . Nancy Larson
(piano)

* * * * * * * * * * * *

BIRTHDAY PARTY!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RAY SMITH, *alto and soprano saxophones*

Assisted by:

Chip Prince, *piano*
The Brigham Young University Saxophone Quartet

FACULTY RECITAL

8:00 p.m.
Tuesday, March 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Tableaux de Provence (1960)............................Paule Maurice
(1910-1967)

Farandole de jeunes filles
Chanson pour ma mie
La bohemienne
Des Alyscamps l'âme soupire
Le cabridan

Mr. Prince, *piano*

Sonata in A Minor, Wq. 131.........Carl Philipp Emanuel Bach--Smith
(1714-1788)

Poco adagio
Allegro
Allegro

Sonata for Alto Saxophone, op. 29 (1972)...........Robert Muczynski
(1929-)

Andante maestoso
Allegro energico

Mr. Prince, *piano*

Cache-Cache pour quatuor de saxophones..............Robert Clérisse
(1899-1973)
Mazurka..................................Claude Debussy--Cunningham
(1862-1918)
Die Kunst der Fuge, BWV 1080...........Johann Sebastian Bach--Maure
(1685-1750)

Contrapunctus I

Saxophone Quartet, op. 102...........................Florent Schmitt
(1870-1958)

Avec une sage décision
Vif
Assez lent
Animé sans excès

Ragtime Suite (1974)..............................Arthur Frackenpohl
(1924-)

Pan-Am Rag (Tom Turpin)
Something Doing (Scott Hayden and Scott Joplin)
The Cascades (Scott Joplin)

The Brigham Young University
Saxophone Quartet
Ray Smith, *soprano* Mark Watkins, *tenor*
Daron Bradford, *alto* Mark Sheldon, *baritone*

PROGRAM

Danzon Cubano for Two Pianos (1942)
Aaron Copland
(1900–)

From "Songs for the Harvester of Dreams" (1985)
Howard Rovics
(1936–)

Grasshopper
Squirrel
Loon
Commissioned by Continuum

Sonatine for Clarinet and Piano (1927)
Darius Milhaud
(1892–1974)

Très rude
Lent
Très rude

Sarah was Ninety-One Years Old (1983)
Commissioned by Continuum
Arvo Pärt
(1935–)

INTERMISSION

A Solo Requiem (1976–77)
Milton Babbitt
(1916–)

Sonnet 71 (Shakespeare)
No Worst, There Is None (Gerard Manley Hopkins)
Dirge in Woods (George Meredith)
Urtod (August Stramm)
To the Memory of Mr. Oldham (John Dryden)
Sonnet 71
Commissioned by Continuum

Sonata for Clarinet Solo (1976)
Elena Firsova
(1950–)

Three Songs
Charles E. Ives
(1874–1954)

Soliloquy, or a Study in 7ths and Other Things (1907)
Old Home Day (1920)
On the Antipodes (1915/1923)

This concert is made possible in part by a grant from the National Endowment for the Arts, a Federal agency in Washington, D.C.

Continuum is a registered service mark of the Performers' Committee Inc., Cheryl Seltzer and Joel Sachs, directors.

A Solo Requiem was commissioned with funds from the Andrew W. Mellon Foundation and the New York State Council on the Arts.

Songs for the Harvester of Dreams was commissioned with funds from the New York State Council on the Arts.

BRIGHAM YOUNG UNIVERSITY
Performing Arts Series

presents

CONTINUUM®

Victoria Villamil, *soprano*
David Krakauer, *clarinet*
Cheryl Seltzer, *piano*
Joel Sachs, *piano*, *conductor*

8:00 p.m.
Wednesday, March 20, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

THE GLORY OF GOD IS INTELLIGENCE

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRADY R. ALLRED, *flute and piano*

Student of Murray Boren, David Sargent, Merrill Bradshaw

Assisted by:

The Beehive Brass Quintet
Mack Wilberg, *piano*
Rebecca Wilberg, *soprano*
BYU Woodwind Quintet
Susan Goodfellow, *flute*
Norene Emerson, *piano*
Carol Ann Allred, *soprano*
Honors String Quartet
Brigham Young University Singers, Ronald J Staheli, *conductor*

in

SENIOR COMPOSITION RECITAL

6:00 p.m.
Tuesday, March 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fanfare for Brass

Beehive Brass Quintet

When We Were Very Young, Song Cycle for Soprano, Flute and Piano

Knights and Ladies
Hoppity
In the Fashion
Politeness
The Christening
Vespers

Mack Wilberg, Rebecca Wilberg, Brady Allred

Three Short Movements for Woodwind Quintet

Andante
Allegretto
Presto

Toccata and Fugue for Woodwind Quintet

BYU Woodwind Quintet

INTERMISSION

Sonata for Flute and Piano

Moderato quasi energico
Andante risoluto
Presto giocoso

Susan Goodfellow, Norene Emerson

Mimes, Five Dramatic Pieces for Soprano and Piano

Carol Ann Allred, Brady Allred

Five Movements for String Quartet

Prelude and Fugue
Allegro (Freely)
Andante (Cantabile)
Allegro
Mobile

Honors String Quartet

Three Pieces for Choir

Brigham Young University Singers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RAY SMITH, *alto and soprano saxophones*

Assisted by:

Chip Prince, *piano*
The Brigham Young University Saxophone Quartet

FACULTY RECITAL

8:00 p.m.
Tuesday, March 26, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Tableaux de Provence (1960)..............................Paule Maurice
(1910-1967)

Farandole de jeunes filles
Chanson pour ma mie
La bohemienne
Des Alyscamps l'âme soupire
Le cabridan

Mr. Prince, *piano*

Sonata in A Minor, Wq. 131..........Carl Philipp Emanuel Bach--Smith
(1714-1788)

Poco adagio
Allegro
Allegro

Sonata for Alto Saxophone, op. 29 (1972)............Robert Muczynski
(1929-)

Andante maestoso
Allegro energico

Mr. Prince, *piano*

Cache-Cache pour quatuor de saxophones..............Robert Clérisse
(1899-1973)
Mazurka...................................Claude Debussy--Cunningham
(1862-1918)
Die Kunst der Fuge, BWV 1080...........Johann Sebastian Bach--Maure
(1685-1750)

Contrapunctus I

Saxophone Quartet, op. 102...........................Florent Schmitt
(1870-1958)

Avec une sage décision
Vif
Assez lent
Animé sans excès

Ragtime Suite (1974)..............................Arthur Frackenpohl
(1924-)

Pan-Am Rag (Tom Turpin)
Something Doing (Scott Hayden and Scott Joplin)
The Cascades (Scott Joplin)

The Brigham Young University
Saxophone Quartet
Ray Smith, *soprano* Mark Watkins, *tenor*
Daron Bradford, *alto* Mark Sheldon, *baritone*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE BEEHIVE BRASS QUINTET

Robert Peterson, *trumpet*
Jeff Grundvig, *trumpet*
Linda Seamons, *horn*
Mark Ammons, *trombone*
Joel Kimzey, *tuba*

8:00 p.m.
Tuesday, March 26, 1985
Provo Tabernacle

PROGRAM

The Stars and Stripes Forever............John Philip Sousa--Frackenpohl
(1854-1932)

Overture, from *Il barbiere di Siviglia*......Gioachino Rossini--Denroche
(1792-1868)

Toccata and Fugue in D Minor, BWV 565.............Johann Sebastian Bach
(1685-1750)

Quintet...Victor Ewald
(1860-1935)

Moderato

The Choice, from
Suite of Elizabethan Dances...........Anthony Holbourne--Schwarz
(d.1602)
Satirical Dance, from *Bolt*, op. 27a..........Dimitri Shostakovich--Raph
(1906-1975)
The Canadian Brass Rag................................Eldon Rathburn
(1916-)
Canzona per sonare............................Giovanni Gabrieli--King
(ca.1553/6-1612)

INTERMISSION

Quintet, op. 73...Malcolm Arnold
(1921-)

Allegro vivace
Andante con moto--Chaconne
Con brio

Bess, You Is My Woman Now,
from *Porgy and Bess*.........................George Gershwin--Lube
(1898-1937)
Ob-la-di, Ob-la-da............. John Lennon and Paul McCartney--Baldwin
(1940-1981) (1942-)
Scherzo...John Chetham
(d.1746)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BYU SYMPHONY

David Dalton, *conductor*

8:00 p.m.
Wednesday, March 27, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Wachet auf, ruft uns die Stimme,
BWV 645......................Johann Sebastian Bach--Ormandy
(1685-1750)

Suite in F Major from
Water Music.................George Frideric Handel--Harty
(1685-1759)

Allegro
Air
Bourrée
Horn-Pipe
Andante espressivo
Allegro deciso

Marche hongroise, from
La damnation de Faust, op. 24..,............Hector Berlioz
(1803-1869)

INTERMISSION

Karelia Suite, op. 11...............................Jean Sibelius
(1865-1957)

Intermezzo
Ballade
Alla marcia

BYU Symphony
David Dalton, *conductor*

Violin I
Alisyn Babcock, *concertmaster*
Sid Beers
Melanee Billings
Melanie Bowden
Dana Jackson
Caroline Jorgensen
Kellie Kimball
Melissa Montez
Suzanne Murdock
Becky Porter
Lynn Skie
Tamara Whiting
Kim Whitmore

Violin II
Lee Ann Jolley, *principal*
Michelle Davis
Hannalore Dietrich
Helene Kepas
Julie Mortenson
Natasha Mylovie
Tammy Peterson
Sandra Rex
Natalie Welch
Suzann Whitmore

Viola
Joanne Rust, *principal*
Caroline Cluff
Tina Collings
Michele Eatough
Rebecca Poll

Cello
Stewart Strauss, *principal*
Mark Asplund
Ruth Bean
Cheryl Gerrard
Kristin Nelson
Barbara Witzel

Contrabass
Eric Hansen, *principal*
David Johnson
Scott Killpack

Flute/Piccolo
Becky Elston
Carol Wagstaff

Oboe
Sharon Ross
Cheryl Barnett

Clarinet
Michelle Stark
Jane Paulsen

Bassoon
Stephen Bennett
Mark Smith

Horn
Tina Curtis
Belinda Pratt
Glen Worthy
Bill Highland
Marni Asplund

Trumpet
Brian Harker
Tracy Stefl
Marlin Benson

Trombone
James Rest
David Nelson
David Beckstead

Tuba
Kevin Baker

Timpani
Clark Cordner

Percussion
Mary Shambaugh
Lex Arnett

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRADY ALLRED, *flute*
CAROL ANN ALLRED, *soprano*
DAN PERKINS, *piano*
MARK AMMONS, *trombone*

Students of Susan Goodfellow, Ray Arbizu,
Paul Pollei and Dan Bachelder

in

JOINT RECITAL

8:00 p.m.
Wednesday, March 27, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

A Simple Song, from *Mass*......................Leonard Bernstein
(1918-)

Fantasia in C Major, Hob. XVII/4..................Joseph Haydn
(1732-1809)

Ganymed, D. 544................................Franz Schubert
(1797-1828)

Sonatina, op. 13...............................Lennox Berkeley
(1903-)

Moderato
Adagio
Allegro moderato

E lucevan le stelle, from *Tosca*................Giacomo Puccini
(1858-1924)

Lo! Here the Gentle Lark......................Henry R. Bishop
(1786-1855)

INTERMISSION

Kaprichchio na ispanskiye temĭ.........Nicolay Rimsky-Korsakov
(1844-1908)

Fandango asturiano

Blue Bells of Scotland..........................Arthur Pryor
(1876-1941)

The Jewel Song, from *Faust*......................Charles Gounod
(1818-1893)

Pavane pour une infante défunte..................Maurice Ravel
(1875-1937)

Music by George Gershwin......................George Gershwin
(1898-1937)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DWIGHT McKAY OSTERGAARD, *piano*

Student of Paul Pollei

in

SOPHOMORE RECITAL

6:00 p.m.
Thursday, March 28, 1985
Room E-400
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in B-flat Major,
BWV 866, WTC I......................Johann Sebastian Bach
(1685-1750)
Three Intermezzos, op. 117......................Johannes Brahms
(1833-1897)

Andante moderato
Andante non troppo e con molta espressione
Andante con moto

Mimoletnosti, op. 22...........................Sergey Prokofiev
(1891-1953)

Lentamente
Andante
Allegretto
Animato
Molto giocoso
Con eleganza
Pittoresco
Commodo
Allegretto tranquillo
Ridicolosamente
Con vivacità
Assai moderato
Allegretto
Feroce
Inquieto
Dolente
Poetico
Con una dolce lentezza
Presto agitatissimo e molto accentuato
Lento irrealmente

INTERMISSION

Etude in E Major, op. 10, no. 3.................Frédéric Chopin
(1810-1849)
Nocturne in D-flat Major, op. 27, no. 2.........Frédéric Chopin

Etude in C Minor, op. 25, no. 12................Frédéric Chopin

Passacaglia for Piano...........................Walter Piston
(1894-1976)

Wagner: Isoldens Liebestod, S. 447..................Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHARON ALDOUS, *flute*

Student of Susan Goodfellow

Assisted by:

Steve Erickson, *piano*
Susanna Graff, *piano*
Jim Quist, *viola*
Alan Portzline, *clarinet*
Jacquie Parry, *clarinet*
Vivian Harmer, *flute*
Kimball Whittacker, *flute*
Joe Ahern, *flute*
Stephen Bennett, *bassoon*
Brian Peterson, *bassoon*

in

STUDENT RECITAL

6:00 p.m.
Thursday, March 28, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in F Major..........................Georg Philipp Telemann
(1681-1767)

Vivace
Large
Allegro

Concertino for Flute, Viola, and Piano...............Ernest Bloch
(1880-1959)

Allegro comodo
Andante
Allegro

Twenty-four Caprices..............................Nicolò Paganini
(1782-1840)

No. 22
No. 23

Portraits of Life...................................Brady Allred
(1961-)

Waltz and Chorale
Hymn
Polka

Fantaisie...Philippe Gaubert
(1879-1941)

Le merle noir.....................................Olivier Messiaen
(1908-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LYNNETTE OWENS, *soprano*

Student of Robert Downs

Assisted by:

Jessica Worrell, *piano*

in

SENIOR RECITAL

8:00 p.m.
Thursday, March 28, 1985
Room 151
N. Eldon Tanner Building

PROGRAM

Let the bright Seraphim, from *Samson*	George Frideric Handel (1685-1759)
Ah! spietato!, from *Amadigi*	George Frideric Handel
Ah! mio cor, from *Alcina*	George Frideric Handel
Va godendo vezzosa, from *Serse*	George Frideric Handel
Frühlingsglaube, D. 686	Franz Schubert (1797-1828)
Rastlose Liebe, D. 138	Franz Schubert
Von ewiger Liebe, op. 43, no. 1	Johannes Brahms (1833-1897)
Heimliche Aufforderung, op. 27, no. 3	Richard Strauss (1864-1949)
So anch'io la virtù magica, from *Don Pasquale*	Gaetano Donizetti (1797-1848)
Les nuits d'été	Hector Berlioz (1803-1869)
Villanelle Le spectre de la rose Sur les lagunes L'île inconnue	
To One Who Passed Whistling through the Night	C. Armstrong Gibbs (1889-1960)
Preciosilla	Virgil Thomson (1896-)
Oh Thou Who Bidd'st the Torrent Flow	Reid Nibley (1923-)
Love in the Dictionary	Celius Dougherty (1902-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

AWARDS

ASSEMBLY

11:00 a.m.
Thursday, March 28, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Opening Prayer.................................Robert Millett

Welcome..K. Newell Dayley

First String Quartet, op. 7............................Béla Bartók

Allegro vivace

Mark Taylor, *violin* James Waite, *violin*
Nancy Call, *viola* Julie Bennett, *cello*

PRESENTATION OF AWARDS:

Music Education.............................Gordon Jessop
Vocal Performance...........................Brandt Curtis
Wakefield Vocal..............................Mike Carson
Organ Performance...........................Parley Belnap
Organ Service...............................Parley Belnap
Wakefield Organ..............................Mike Carson
de Jong Organ.........................Mrs. Gerrit de Jong
String Chamber...............................David Dalton
String Performance...........................David Dalton
Woodwind Performance........................Darrel Stubbs
Woodwind Service............................Darrel Stubbs
Brass Performance.......................Daniel Bachelder
Brass Service...........................Daniel Bachelder
Jazz Performance............................Raymond Smith
Jazz Service................................Raymond Smith

AWARD RECIPIENTS

Music Education (Choral)	Mark Sheldon
Music Education (Instrumental)	Michelle Stark
Vocal Performance	Lynnette Owens
Wakefield Vocal	Cheri Hancock
Piano Performance	Dwight Blazin
Wakefield Piano	Gretchen Hubbert
Organ Performance	David Lines
Organ Service	Scott Mills
Wakefield Organ	Kelvin Smith
de Jong Organ	James Kasen
String Chamber	Mark Taylor
String Performance	Julie Bennett
Woodwind Performance	Yvonne Farnsworth
Woodwind Service	Vera Loveless
Brass Performance	Robert Peterson
Brass Service	Mark Ammons
Jazz Performance	Mark Dworack
Jazz Service	Steven Erickson

University Singers	Robin Hancock
University Singers	Nancy Larson
Concert Choir	James Seeley
Concert Choir	Jennifer Brown
Orchestra	Brian Peterson
Chamber Orchestra	Nancy Call
Band	Dennis Pratt
Band	Kent Hakari
Mayhew Contest-1st place	Arlen Card
Mayhew Contest-2nd place	Mark Peterson
Mayhew Contest-3rd place	Brady Allred
Bullock Scholarship	Terri McKay
Bullock Recital 1st runner-up	Michael Wadsworth
Bullock Recital 2nd runner-up	Katrina Millett
Bullock Recital 3rd runner-up	Peter VanDeGraaff
Boshard Scholarship	Mark Peterson
Boshard Scholarship	Robin Hancock
Maeser Scholarship	David Kern
Presser Scholarship	Michael Siggard
Steiner Scholarship	David Hare
Steiner Scholarship	Malcolm Litchfield
Steiner Scholarship	David Ralphs
Steiner Scholarship	Daniel Wallenberg
Excellence Award	Daniel Perkins

University Singers........................Ronald Staheli
Concert Choir..............................Mack Wilberg
Orchestra..................................Ralph Laycock
Chamber Orchestra..........................Ralph Laycock
Band.....................................David Blackinton
Mayhew Contest...........................Merrill Bradshaw
Bullock Scholarship.........................Brandt Curtis
Boshard Scholarships.....................K. Newell Dayley
Maeser Scholarship ....Harrison Powley
Presser Scholarship......................K. Newell Dayley
Steiner Scholarships ....K. Newell Dayley
Excellence Award....................Dean James A. Mason

Prelude and Fugue in B Major.........................Marcel Dupré

David Lines, *organ*

Closing Prayer...Calli White

Refreshments: South Foyer, Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHELDON SMITH, *clarinet*

Student of David Randall

Assisted by:

Terry Zimmerman, *piano*
Neil Hoyt, *clarinet*

in

STUDENT RECITAL

8:00 p.m.
Thursday, March 28, 1985
Room 151
N. Eldon Tanner Building

PROGRAM

Sonata in C Minor........................Georg Philipp Telemann
(1681-1767)

Allegro
Adagio
Allegro assai
Ondeggiando, ma non adagio
Allegro

Adagio for Clarinet..............................Richard Wagner
(1813-1883)

Solo de concours..................................Jules Mouquet
(1867-1946)

Pepperino..R. M. Endresen

Andante, from *La Forza del destino*...............Giuseppe Verdi
(1813-1901)

Adagio-Tarantella.............................Ernesto Cavallini
(1807-1874)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

COLLEGIUM MUSICUM

Douglas E. Bush, *director*

Hidemi Matsushita, *assistant director*

with

DANCE TROUPE

Debra Sowell, *director*

8:00 p.m.
Friday, March 29, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Two Pieces from the Notre Dame School....................Anonymous

Domino fidelium
Flos filius eius

Deborah Little, *psaltery* Donna Zebolsky and
John Jenson, *recorders*

Estampie, from *Robertsbridge Codex* (ca.1325).............Anonymous

David Ralphs, *organ*

Die Katzen Pfote....................................Anonymous

Eva Vernerova, *recorder* Deborah Little, *treble viol*
Eric Fisher, *krummhorn* John Jenson, *tambourine*

Two Chansons.................................Gilles Binchois
(ca.1400-1460)

Adieu m'amour
Tant plus aime

Jannete Goodman, *alto* Deborah Little, *treble viol*
Donna Zebolsky and John Jenson, *recorders*

Prenez sur moi................................Johannes Ockeghem
(ca.1410-1497)

Robert Tate, *countertenor* Robert Lee Rowberry, *tenor*
Douglas Bush, *bass*

Three Dances, from *Danserye* (1551)..................Tylman Susato
(ca.1500-1561/4)

Pavane, Ronde, Gailliarde; "Tausend Dukaten im Sack"
Allemande
Hupfauf

Three Dances, from *Musicalischer Tugendtspiegel*
(1613)...Erasmus Widmann
(1572-1634)

Anna
Catherina
Regina

Dancers and Donna Zebolsky, Eva Vernerova, John Jenson
and Gordon Johnson, *recorders*, Deborah Little, *viol*
Eric Fisher, *krummhorn*

Mass for Three Voices..............................William Byrd
(1543-1623)

Kyrie
Gloria

Robert Tate, *countertenor* Robert L. Rowberry, *tenor*
Douglas Bush, *bass* David Ralphs, *organ*

Four Pieces, from the Fitzwilliam Virginal Book

La Volta...William Byrd

The Primerose...................................Martin Peerson
(1571/3-1651)

The Fall of the Leafe...........................Martin Peerson

Tell Mee, Daphne..................................Giles Farnaby
(ca.1563-1640)

What Poor Astronomers Are They.....................John Dowland
(1563-1626)

Jannette Goodman, *alto* Donna Zebolsky, Eva Vernerova,
John Jenson, Gordon Johnson, and Eric Fisher, *recorders*
William May, *lute*

Two Lute Pieces....................................John Dowland

Melancholy Galliard
Queen Elizabeth's Galliard

William May, *lute*

Now Is the Month of Maying.........................Thomas Morley
(1557/8-1602)

Jannette Goodman, *alto* Robert L. Rowberry, *tenor*
Douglas Bush, *bass* Christine Mead, *soprano*
Donna Zebolsky, Deborah Little, Eric Fisher, John
Jenson, and Gordon Johnson, *recorders*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

7:30 p.m.
Friday, March 29, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Academic Festival Overture, op. 80................Johannes Brahms
(1833-1897)

A Symphonic Tribute...............................Merrill Bradshaw
(to Ralph Laycock, gratefully)
(1929-   )

Allegramente
Molto energico
Andante nostalgico
Molto pigro, capriccioso, e comico
Presto jubilato

INTERMISSION

Symphony No. 4 in F Minor, op. 36.......Pyotr Il'yich Tchaikovsky
(1840-1893)

Andante sostenuto--Moderato con anima
Andantino in modo di canzona
Scherzo--Pizzicato ostinato
Allegro con fuoco

This evening's Philharmonic Concert caps the career of one of the most prominent musicians and conductors to be a part of Brigham Young University. Dr. Ralph G. Laycock tonight celebrates his 32 years with the BYU music faculty with this final concert.

Dr. Laycock began playing musical instruments as a child even before he began school. He realized early that his career would involve music, and both he and the communities with which he has shared his talent have been richer for his dedication in the fine arts.

His students remember Dr. Laycock as a driving perfectionist dedicated to teaching them superior musicianship. They also remember him as a very nice, warm human being. Dr. Merrill Bradshaw called him the ideal university conductor because he plays all the instruments as well as the best students. His meticulous score reading distinguishes him as one of the area's finest conductors.

One year Dr. Laycock played with Maurice Abravanel and the Utah Symphony, and the maestro called Dr. Laycock his "utility infielder" because he used him on the clarinet, bass clarinet, bassoon, contra bassoon, alto and baritone saxophone, string bass, and trumpet.

His colleagues honored him in 1971 by selecting him to deliver the Distinguished Faculty Lecture, one of many awards earned by Dr. Laycock during his tenure. At BYU Dr. Laycock directs the internationally known Philharmonic Orchestra and the Chamber Orchestra. Last spring, Dr. Laycock conducted the Chamber Orchestra in a highly successful tour of the Orient.

Dr. Laycock refuses to limit his musical involvement to the BYU campus, however. He extends his reach into the Utah Valley community where he serves as director of the Utah Valley Symphony and conductor of the summer Provo Municipal Band Sunday evening concerts.

He holds a bachelor's degree from BYU, a master of science degree in orchestral conducting from Juilliard and a doctorate of musical arts degree in conducting from the University of Southern California.

As one of Utah's ardent supporters of arts, Dr. Laycock has given more than 30 years of his distinctive touch to both BYU and Utah.

A true master of his art, Dr. Ralph Laycock will be missed.

PHILHARMONIC ORCHESTRA
Dr. Ralph G. Laycock, *director*

First Violins
Mark Taylor, *concertmaster*
Michael Abramson
Anne Crosland
Karen Hales
Carolyn Holm
Meredith Jack
Peggy Jellinghausen
Ann Morrell
Laurie Olsen
Suzanne Ostler
John Tran
Jim Waite

Second Violins
Jean Hill, *principal*
Mary Ann Bennion
Kim Dodson
Arthur Jue
Heather McConkie
Anne Norman
Amy Peterson
Laurinda Rumbaugh
Lisa Stratton
Elizabeth L. Thomas

Violas
Nancy Call, *principal*
Janet A. Byrnes
Kaye Davis
Jim Dixon
Carol Sue Glasset
Jim Quist

Cellos
Julie Bennett, *principal*
Marianne Broomhead
Cheryl Ann Call
Ruth Clay
Margaret Gardner
Marc Giullian
Monika Rosborough
Nancy Ward

Basses
Eric Hansen, *principal*
Pamela Bryan
Jeff Campbell
Ben Heaton
David Johnson

Piccolo
Elaine Huff

Flutes
Yvonne Farnsworth
Miriam Jennings
Elaine Huff

Oboes
Vera Loveless
Barbara Peterson
David Lines

English Horn
David Lines

Clarinets
Alan Portzline
Robert Barrett
Jacquie Parry

Bass Clarinet
Robert Barrett

Bassoons
Brian Peterson
Cathleen Chamberlain

Contrabassoon
David Hare

Horns
Linda Seamons
Kirt Erik Cundick
Mike Hainsworth
Stephen Bunker

Trumpets
Robert Peterson
Clifton K. Oram
Evan Bateman

Trombones
Mark Ammons
Bryce L. Mecham

Bass Trombone
LaMont Lee

Tuba
Joel Kimzey

Timpani
John Chamberlain

Percussion
Mary Shambaugh
Keeley Wolsey
LaDon Linde

Harps
Janet Bensing

Piano
Steve Erickson

The Symphonic Tribute had its origins on the slopes of Mt. Parnassus in Greece. It was going to be a musical equivalent of the Pythian games, its contests including virtuosity, sensuousness, humor, and bombast. But it was not to be. It could not be written with that concept. When I was asked to write a symphonic tribute to Ralph Laycock, however, the opportunity to repay part of the great debt I owe him for his many artistic kindnesses and the inspiration he has been to so many of us changed the perspective of the work enough that it took shape.

The piece is in five movements: Allegramente (Introduction); Molto energico (an "unscherzo"); Andante nostalgico (an introspection); Molto Pigro, capriccioso, e comico (a soft-shoe drollery); and Presto jubilato (the grand finale).

There are several ideas shared among the movements, the most subtle being a kind of "return-by-another-way" in which a melody goes up the scale in one key and comes back down in another, e. g., C-D-E-F-$E^{\flat}$-$D^{\flat}$-$C^{\flat}$. The "three-chords-up-the-scale" idea hinted at in the first movement and realized in the last and the climax melodies of all the movements are used to hold the piece together. Nevertheless, the basic idea of the piece is to share with an audience the versatility and artistry of a man who has been a good friend, a superlative conductor, and a challengin musician.

--Merrill Bradshaw

Dr. Ralph G. Laycock

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ELAN McMAHAN, *piano*

Student of Irene Peery

in

SENIOR RECITAL

8:00 p.m.
Friday, March 29, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita No. 2 in C Minor, BWV 826..........Johann Sebastian Bach
(1685-1750)

Sinfonia
Allemande
Courante
Sarabande
Rondeaux
Capriccio

Sonata in F-sharp Major, op. 78.............Ludwig van Beethoven
(1770-1827)

Adagio cantabile--Allegro ma non troppo
Allegro vivace

INTERMISSION

La plus que lente.................................Claude Debussy
(1862-1918)

Variations sérieuses in D Minor, op. 54........Felix Mendelssohn
(1809-1847)

Twenty-four Preludes, op. 38.................Dimitry Kabalevsky
(1904-)

No. 1: Andantino
No. 2: Scherzando
No. 4: Andantino
No. 6: Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

NANCY LARSON, *piano*

Student of Paul C. Pollei

in

JUNIOR RECITAL

4:00 p.m.
Saturday, March 30, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Partita No. 1 in B-flat Major, BWV 825......Johann Sebastian Bach
(1685-1750)

Praeludium
Allemande
Corrente
Sarabande
Menuet I
Menuet II
Gigue

Impromptu in F Minor, op. 142, no. 1...............Franz Schubert
(1797-1828)
Etude in C-sharp Minor, op. 10, no. 4.............Frédéric Chopin
(1810-1849)
Nocturne in E Minor, op. 72, no. 1................Frédéric Chopin

Ballade in A-flat Major, op. 47...................Frédéric Chopin

INTERMISSION

Adagio in B Minor, K.540..................Wolfgang Amadeus Mozart
(1756-1791)

Nocturne in D-flat Major, op. 63....................Gabriel Fauré
(1845-1924)

Toccata, op. 11...............................Sergey Prokofiev
(1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ANDREA HUDSON, *violin*

Student of Percy Kalt

Assisted by:

Jayne Galloway, *piano*
Brett Zumsteg, *organ*

in

GRADUATE RECITAL

12:30 p.m.
Saturday, March 30, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Lecture: "Vitali's Chaconne--A Question of Authenticity"

Chaconne in G Minor....................Attr. Tomaso Antonio Vitali
(1663-1745)

* * *

Sonata for Violin and Piano in F Major,
op. 24 ("Spring")....................Ludwig van Beethoven
(1770-1827)

Allegro
Adagio molto espressivo
Scherzo--Trio
Rondo

* * *

Sonate pour violon et piano........................Claude Debussy
(1862-1918)

Allegro vivo
Intermède: Fantasque et léger
Finale

Improvisation, op. 21, no. 1....................Dmitry Kabalevsky
(1904-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JACQUIE PARRY, *clarinet*

Student of David Randall

Assisted by:

Valerie Fields, *piano*
Warren Prince, *piano*

in

SENIOR RECITAL

6:00 p.m.
Saturday, March 30, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Concertino ....Giuseppe Tartini--Jacob
(1692-1770)

Grave
Allegro molto
Adagio
Allegro risoluto

Suite Hebraïque for Clarinet and Piano......Srul Irving Glick
(1934-)

Cantorial Chant
Chasidic Dance
Hora
Lullaby
Dialogue
Circle Dance

Ragtime, op. 11^{b} ....Michael Moore

INTERMISSION

Ballade....................................Leonid Perminov

Sonata for Clarinet and Pianoforte,
op. 129...........................Charles V. Stanford
(1852-1924)

Allegro moderato
Caoine--Adagio (quasi fantasia)
Allegro grazioso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BARLOW PRIZE CONCERT

8:00 p.m.
Saturday, March 30, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

The Mother	Rebecca A. Jackson
Quartet	Edgardo Martinez

Con Forza
Largo
Vivo
Espressivo
Allegro

Social (In)Security	Mark H. Peterson

Past (Joy Anxious Joy)
Present (Waltz of the Numbers)
Future (Coming of a Better Way)

Treno di Binario 12	Dan Thornton
Ambato	Keith Bradshaw
The Twenty-second Psalm	Arlen Card
Mimes	Brady Allred

Through the generosity of Mr. and Mrs. Milton A. Barlow, under the auspices of the Barlow Endowment for Music Composition, a $1000 prize will be awarded at the conclusion of the concert to the student whose composition is adjudged the winner.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Donald H. Ripplinger, *conductor*
Kelvin Smith, *assistant conductor*

8:00 p.m.
Tuesday, April 2, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Te Deum......................................Franz Joseph Haydn
(1732-1809)

Te Deum laudamus, te Dominum confitemur,	We praise Thee, O God; we acknowledge Thee to be the Lord.
te aeternum Patrem omnis terra veneratur.	All the earth doth worship Thee, the Father everlasting.
Tibi omnes Angeli, tibi coeli et universae potestates,	To Thee all Angels cry aloud; the Heavens, and all the Powers therein
tibi Cherubim et Seraphim incessabili voce proclamant:	To Thee Cherubim and Seraphim continually do cry,
Sanctus, sanctus, sanctus Dominus Deus Sabaoth,	Holy, Holy, Holy, Lord God of Sabaoth;
Pleni sunt coeli et terra majestatis gloriae tuae.	Heaven and earth are full of the Majesty of Thy glory.
Te gloriosus Apostolorum chorus,	The glorious company of the Apostles praise Thee
te Prophetarum laudabilis numberus,	The goodly fellowship of the Prophets praise Thee.
te Martyrum candidatus laudat exercitus,	The noble army of Martyrs praise Thee.
Te per orbem terrarum sancta confitetur Ecclesia.	The holy Church throughout all the world doth acknowledge Thee;
Patrem immensae majestatis,	The Father, of an infinite Majesty;
venerandum tuum verum et unicum Filium.	Thine adorable, true, and only Son;
sanctum quoque Paraclitum Spiritum	Also the Holy Ghost, the Comforter.
Tu Rex gloriae, Christe,	Thou art the King of Glory, O Christ.
tu Patris sempiternus es Filius.	Thou art the everlasting Son of the Father.
Tu ad liberandum suscepturus hominem non horruisti Virginis uterum.	When Thou tookest upon Thee to deliver man, Thou didst humble Thyself to be born of a Virgin.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum.	When Thou hadst overcome the sharpness of death, Thou didst open the Kingdom. of Heaven to all believers.
Tu ad dexteram Dei sedes, in gloria Patris.	Thou sittest at the right hand of God, in the glory of the Father.
Judex crederis esse venturus.	We believe that Thou shalt come to be our Judge
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.	We therefore pray Thee, help Thy servants, whom Thou has redeemed with Thy precious blood.
Aeterna fac cum sanctis tuis in gloria munerari.	Make them to be numbered with Thy Saints, in glory everlasting,
Salvum fac populum tuum, Domine, et benedic haereditati tuae.	O Lord, save Thy people, and bless Thine heritage.
Et rege eos et extolle illos usque in aeternum.	Govern them, and lift them up forever.
Per singulos dies benedicimus te,	Day by day we magnify Thee:
et laudamus nomen tuum, in saeculum et in saeculum saeculi.	And we worship Thy name ever, world without end.
Dignare, Domine, die isto sine peccato nos custodire.	Vouchsafe, O Lord, to keep us this day without sin.
Miserere nostri, Domine, miserere nostri,	O Lord, have mercy upon us, have mercy upon us.
Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te.	O Lord, let Thy mercy be upon us, as our trust is in Thee.
In te (Domine), speravi; non confundar in aeternum.	O Lord, in Thee have I trusted; let me never be confounded.

From The Book of Common Prayer, Protestant Episcopal Church in U.S.A.

Pueri Hebraeorum.................................Randall Thompson
(1899-1984)

I Hear a Voice A-Prayin'..........................Houston Bright
(1916-1970)

Three Hungarian Folksongs...................Arr. Matayas Seiber

The Light..Brent Pierce
(1940-)

Yes Sir, That's My Baby................Walter Donaldson--Hicks
(1893-1934)

Thoughts..Tom Mitchell
(1944-)

Love Me Tender..............................Arr. McAfee and Lamb

Glorious Everlasting..............................Thomas Cousins
(1914-)

Americana....................................Arr. Luigi Zaninelli

Accompanists

Heidi Hamilton
Sheila Hronek
Cindy Jackman
Jeanine Jones
Gina Johnson
Debbie Smith
Kelvin Smith

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VALERIE FIELDS, *piano and harpsichord*

Student of Marlene Bachelder

in

SENIOR RECITAL

6:00 p.m.
Wednesday, April 3, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata No. 6 in G Major, BWV 916...........Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro e presto

"The Battle between David and Goliath,"
from *Musicalische Vorstellung einiger biblischer Historien*..................................Johann Kuhnau
(1660-1722)

The boasting of Goliath

The trembling of the Israelites at the appearance of the Giant, and their prayer made to God

The courage of David, and his desire to humble the arrogance of his dreadful enemy, together with his confidence placed in the aid of God

The struggle between the two, and their contest; with his sling, David throws the flint at the forehead of the Giant; Goliath falls

The flight of the Philistines, who are pursued by the Israelites

The joy of the Israelites at their victory

The concert of music by the women in honor of David

The general jubilation, and the dances of joyfulness of the people

Sonata in B-flat Major, K. 570.............Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegretto

INTERMISSION

Sarcasms, op. 17...............................Sergey Prokofiev
(1891-1953)

No. 1: Tempestoso
No. 3: Allegro precipitato

Ballade in A-flat Major, op. 47..................Frédéric Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JENNIFER HIATT, *piano*

SUSANNE YOUNG, *piano*

Students of Mona Smith

in

JOINT STUDENT RECITAL

8:00 p.m.
Wednesday, April 3, 1983
Room 251
N. Eldon Tanner Building

PROGRAM

French Suite No. 5 in G Major, BWV 816.......Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte

Miss Hiatt

Sonata in E Major, K. 46........................Domenico Scarlatti
(1685-1757)

Sonata in E-flat Major, Hob. XVI/52..................Joseph Haydn
(1732-1809)

Allegro (moderato)
Adagio
Presto

Miss Young

INTERMISSION

Sonata No. 5 in C Minor, op. 10, no. 1........Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio

Impromptu in G-flat Major, op. 90, no. 3, D. 899....Franz Schubert
(1797-1828)

Miss Hiatt

Hommage à Rameau, from *Images, Book I*...............Claude Debussy
(1862-1918)

Polonaise in C Minor, op. 40, no. 2................Frédéric Chopin
(1810-1849)

Miss Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROBERT PETERSON, *trumpet*

Student of David Blackinton

Assisted by:

David Lines, *piano and organ*
Carol Ann Allred, *soprano*
Nina Wallenberg, *cello*
The Beehive Brass Quintet

Bryan Fields, *trumpet*
Evan Bateman, *trumpet*

Robert Peterson, *trumpet*
Jeff Grundvig, *trumpet*
Linda Seamons, *horn*

Mark Ammons, *trombone*
Joel Kimzey, *tuba*

SENIOR RECITAL

8:00 p.m.
Wednesday, April 3, 1985
Provo Tabernacle

PROGRAM

Fugue for Three (1984)..............................Robert Peterson
(1955-)

Mr. Fields, Mr. Bateman, and Mr. Grundvig, *trumpets*

Veni consolator..................................Damian Stachowicz
(1658-1699)

Mrs. Allred, *soprano* Mrs. Wallenberg, *cello* Mr. Lines, *organ*

Sonate en Re................................Carlo Tessarini--Thile
(1690-1762)

Allegro
Adagio
Allegro

Mr. Lines, *organ*

My Soul Doth Magnify the Lord, from
The Redeemer..................................Robert Cundick
(1927-)

Mr. Lines, *organ*

Concerto......................................Alexander Arutunian
(1920-)

Andante maestoso
Allegro energico
Andante
Allegro
Andante
Allegro

Mr. Lines, *piano*

Alleluia (1984)....................................Robert Peterson

Mr. Lines, *organ*

INTERMISSION

Concerto in E-flat Major..................Vincenzo Bellini--Joosen
(1801-1835)

Maestoso e deciso
Allegro alla polonese

Mr. Lines, *organ*

Recollections (1980)..............................David Sargent
(1941-)

Mr. Lines, *organ*

The Abridged Kanon.................. Johann Pachelbel--Peterson
(1653-1706)

Hava Nagilah ....Traditional Jewish, arr. Peterson

Gunna Fly Now, from *Rocky*..................Bill Conti--Peterson

Conquistador (1984)...........................Robert Peterson

The Beehive Brass Quintet

Duet in D (1984)..................................Robert Peterson

Mr. Fields and Mr. Bateman, *trumpets*

PROGRAM

Lecture.. Douglas E. Bush

Musical Offering..........................Johann Sebastian Bach
(1685-1750)

Ricercar a 3

Dr. Zumsteg

Canon perpetuus super Thema Regium

Five Canons diversi super Thema Regium:
- Canon a 2 (cancrizans)
- Canon a 2 violini in unisono
- Canon a 2 per motum contrarium
- Canon a 2 per augmentationem, contrario motu
- Canon a 2 per tonos

Mrs. Hughes, Miss Olsen, Miss Smith,
Miss Clay

Fuga canonica in epidiapente

Mrs. Mathiesen, Mrs. Williams, Mrs. Zumsteg

INTERMISSION

Ricercar a 6

Dr. Zumsteg

Canon a 2 "Quaerendo invenietis"

Canon a 4 "Quaerendo invenietis"

Mrs. Hughes, Miss Olsen, Miss Smith,
Miss Clay, Dr. Zumsteg

Trio Sonata
- Largo
- Allegro
- Andante
- Allegro

Canon perpetuus

Mrs. Mathiesen, Mrs. Williams, Mrs. Zumsteg, Dr. Zumsteg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

J. S. BACH'S MUSICAL OFFERING

Penelope Mathiesen, *baroque flute*
Karen J. Hughes, *violin*
Laurie Olsen, *violin*
Barbara Williams, *violin*
Shauna Smith, *viola*
Ruth Clay, *cello*
Julie B. Zumsteg, *cello*
Brett Zumsteg, *harpsichord and organ*
Douglas Bush, *lecturer*

8:00 p.m.
Wednesday, April 3, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

ByU
FAC
JAZZ
Apr3

MUSIC
AT
MIDDAY
APRIL 4

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Brigham Young University Singers

Ronald J Staheli, *conductor*

Concert Choir

Mack Wilberg, *conductor*

BYU CHILDREN'S CHORALE

Marlene Bachelder, *conductor*

8:00 p.m.
Thursday, April 4, 1985
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Jubilate Deo...................................Giovanni Gabrieli
(ca.1553/56-1612)

O be joyful in the Lord all ye Lands!
For the man shall be blessed who fears the Lord.
May the God of Israel be with you.
May he send you help from His holy place and from Zion.
The Lord who made heaven and earth.
Serve the Lord with gladness!

Deutsche Fest-und Gedenkspruche, op. 109..............Johannes Brahms
(1833-1897)

Wenn ein starker Gewappneter

When a strong man armed keepeth his palace,
His goods are in peace.

Wo ist ein so herrlich Volk

For what nation is there so great, who hath
God so high unto them, as the Lord
Our God is in all things that we call upon him for?
Only that heed to thyself,
And keep thy soul diligently, lest thou
Have seen, and lest they
Depart from thy heart
All the days of thy life;
But teach them thy sons, and thy sons' sons, Amen.

III

When David Heard (1975)..............................Norman Dinerstein
(1937-)

Choruses from *The Lark*..............................Leonard Bernstein
(1918-)

Prelude
Spring Song
Court Song
Benedictus
Soldier's Song
Requiem
Gloria

Richard Bugg, *narrator*
Rebecca Tingey, *Joan of Arc*
Timothy Robinson, *countertenor*
Lynnette Owens, *soprano*

Takeda No Komori Uta
(Lullaby of Takeda).....Japanese Folk Song--arr. Cary Cammack

The nanny is unwilling to drink the wine from the tray
The snow is lightly falling
The child is also crying

The child cries out and the nanny-grandmother soothes its cries
The nanny is also day by day becoming thinner and thinner

Already the snow has stopped falling
This country we must go across
In the distance...the house of the parents

Cary A. Cammack, *conductor*

Let Me Fly.........................Spiritual--arr. Robert deCormier

James Seeley, *baritone*

Concert Choir

Hymns of Glory, Songs of Praise..........................Robert Leaf

Lamb of God...Ludwig Lenel

Spring Song...............................Linda Steen Spevacek

Duetto buffo di due gatti..........................Gioachino Rossini
(1792-1868)

Children's Chorus

Marcia Skousen Johnson, *accompanist*

Ode on Intimations of Immortality.......................Brady Allred
(1961-)

Lobet den Herrn alle Heiden, BWV 230...........Johann Sebastian Bach
(1685-1750)

Seasons' Turn...................................David Sargent
(1941-)

Three European Folk Tunes...............................Mack Wilberg
(1955-)

The Shepherdess (French)
Who Is Crying (Latvian)
What Would You Do if You Married a Soldier (Irish)

University Singers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KATHLEEN VAN DE GRAAFF, *soprano*

Student of Olga Gardner

Assisted by:

Robin Hancock, *piano*
Peter Van De Graaff, *bass*

in

SENIOR RECITAL

6:00 p.m.
Thursday, April 4, 1985
Room 151
N. Eldon Tanner Building

PROGRAM

So Shall the Lute and Harp Awake,
from *Judas Maccabaeus*.................George Frideric Handel
(1685-1759)
Lord, to Thee My Heart I Profer, from
Passio secundum Matthaeum, BWV 244.....Johann Sebastian Bach
(1685-1750)

*   *   *

Ständchen, op. 17, no. 2............................Richard Strauss
(1864-1949)
Traum durch die Dämmerung, op. 29, no. 1............Richard Strauss

*   *   *

Papageno, Papagena, from *Die Zauberflöte*,
K. 620...............................Wolfgang Amadeus Mozart
(1756-1791)
Benedictus, from *Oratorio de Noël*, op. 12.......Camille Saint-Saëns
(1835-1921)

*   *   *

Air de Lia, from *L'enfante prodigue*..................Claude Debussy
(1862-1918)

INTERMISSION

L'invitation au voyage..................................Henri Duparc
(1848-1933)
Chanson triste..Henri Duparc

*   *   *

Tres Poemas...................................Joaquin Turina
(1882-1949)

Olas gigantes
Tu pupila es azul
Besa el aura que gimé

*   *   *

When I Bring to You Colour'd Toys..............John Alden Carpenter
(1876-1951)
Nocturne, from *Over the Rim of the Moon*................Michael Head
(1900-1976)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARTHA DIAZ, *soprano*

Student of Brandt Curtis and Ray Arbizu

in

SENIOR RECITAL

6:00 p.m.
Thursday, April 4, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Si, tra i ceppi, from *Berenice*..............George Frideric Handel
(1685-1759)
Rejoice, Rejoice, from *Messiah*..............George Frideric Handel

Separazione.................................... Giovanni Sgambati
(1841-1914)

II

Liebe schwärmt auf allen Wegen......................Franz Schubert
(1797-1828)
An die Nachtigall..................................Franz Schubert

Die Nacht, op. 10, no. 2..........................Richard Strauss
(1864-1949)
Er ist's, from *Mörike Lieder*............................Hugo Wolf
(1860-1903)

III

Vissi d'arte, from *Tosca*..........................Giacomo Puccini
(1858-1924)

INTERMISSION

IV

Sin tu amor.......................................Miguel Sandoval
(1903-1953)
Asturiana..Manuel de Falla
(1876-1946)
De los alamos vengo, madre..........................Joaquin Rodrigo
(1901-)

V

Sure on This Shining Night, op. 13, no. 3............Samuel Barber
(1910-1981)
Hermit Songs......................................Samuel Barber

Church Bell at Night
Promiscuity

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

HEIDI HAMILTON, *piano*
SUSANNA GRAFF, *piano*

Students of Paul C. Pollei

in

JOINT SOPHOMORE RECITAL

8:00 p.m.
Thursday, April 4, 1985
Room 151
N. Eldon Tanner Building

PROGRAM

Prelude and Fugue in D Major, BWV 850, WTC I...Johann Sebastian Bach
(1685-1750)
Sonata in B-flat Major, K. 333...............Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante cantabile
Allegretto giocoso

Miss Hamilton

Prelude and Fugue in D Minor, BWV 851, WTC I...Johann Sebastian Bach

Sonata in E Major, op. 14, no. 1................Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto
Allegro comodo

Miss Graff

Intermezzo in A Major, op. 118, no. 2................Johannes Brahms
(1833-1897)
Román népi táncok (Romanian Folkdances), op. 56..........Béla Bartók
(1881-1945)

Miss Hamilton

Hungarian Rhapsody No. 3, S. 244/3........................Franz Liszt
(1811-1886)
Seven, op. 30....................................Robert Muczynski
(1929-)

No. 1: Allegro giocoso
No. 2: Allegro moderato
No. : Adagio
No. 7: Allegro con brio

Miss Graff

Trois marches heroïques, op. 27.......................Franz Schubert
(1797-1828)

Allegro moderato
Maestoso
Moderato

Miss Graff and Miss Hamilton

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BYU HONORS STRING QUARTET

Mark Taylor, *violin*
James Waite, *violin*
Nancy Call, *viola*
Julie Bennett, *cello*

with

UNIVERSITY OF UTAH HONORS QUARTET

Shannon Hanks, *violin*
Michael Kelly, *violin*
Kathleen Foster, *viola*
Audrey Terry, *cello*

8:00 p.m.
Friday, April 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in B-flat Major, K. 172............Wolfgang Amadeus Mozart
(1756-1791)

Allegro spiritoso
Adagio
Menuetto--Trio
Allegro assai

University of Utah Honors Quartet

String Quartet No. 3, op. 22........................Paul Hindemith
(1895-1963)

Fugato: Sehr langsame Viertel
Schnelle Achtel: Sehr energisch
Ruhige Viertel: Stets fliessend
Mässig schnelle Viertel
Rondo: Gemächlich und mit Grazie

Brigham Young University Honors String Quartet

Octet in E-flat Major, op. 20....................Felix Mendelssohn
(1809-1847)

Brigham Young University and University of Utah Honors Quartets

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LaDON LINDE, *percussion*

ROBERT BARRETT, *clarinet*

Students of Ron Brough and David Randall

Assisted by:

John Frauzel, *piano*

in

JUNIOR RECITAL

8:00 p.m.
Friday, April 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

March, from *Eight Pieces for Four Timpani*..........Elliott Carter
(1908-)

Fantasia and Rondo..........................Carl Maria von Weber
(1786-1826)

Mayflower.......................................Bill Molenhof
(1952-)

Première rapsodie..............................Claude Debussy
(1862-1918)

Two Mexican Dances for Marimba......................Gordon Stout
(1951-)

Allegro--Maestoso festivo
Allegro

Pas de deux.................................Armand Russell
(1932-)

I. Prologue and March
II.
III. Scherzo

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS
AND
COMMUNICATIONS

presents

BYU MEN'S CHORUS

Mack Wilberg, *conductor*

BYU WOMEN'S CHORUS

Sandefur Schmidt, *conductor*

8:00 p.m.
Friday, April 5, 1985
Provo Tabernacle

PROGRAM

Come, O Thou King of Kings .... Arr. Merrill Bradshaw

When I Survey the Wondrous Cross .... Arr. Gilbert Martin

BYU Men's Chorus
Dwight M. Ostergaard, *accompanist*

Lord, Hear Our Prayer, from *Otello* .... Giuseppe Verdi-Huguelet

A Carol .... Ernst Bacon

BYU Women's Chorus
Elan McMahan, *accompanist*

Rabboni (An Easter Canata) .... Robert P. Manookin

(Composed under a commission from the Barlow Endowment for Music
Composition at Brigham Young University)

Parley Belnap, *organ*
Tim Brewster, *tenor*
Rebecca Wilberg, *soprano*
Clayne Robison, *baritone*

Introduction: Dawn of the Third Day
Recitative: Now in the Place
Women's Chorus: Bring Aloes and Myrrh
Recitative: Very Early in the Morning
Mixed Chorus: Awake and Sing!
Recitative: But Mary Stood Without
Recitative: Women, Why Weepest Thou
Aria: Jesus of Nazareth
Men's Chorus: Why Seek Ye the Living Among the Dead
Recitative: And She Turned Herself Back
Aria: Rabboni!
Aria: Remember How I Spake Unto You
Mixed Chorus: Awake and Sing!
Mixed Chorus: Let Your Hearts Rejoice

PROGRAM NOTES

Whenever I have read the scriptural accounts of the resurrection of our Savior Jesus Christ, I have been struck with the immense drama that lies behind the simple and factual words, especially of that glorious moment as He appears to Mary Magdalene as a resurrected being.

Matthew mentions Mary almost in passing; Mark simply states that He "appeared first to Mary Magdalene . . ."; Luke, a little freer with detail, tells of "two men . . . in shining garments" appearing and asking "Why seek ye the living among the dead?" But Luke still omits that terrible/wonderful moment of Christ's appearing to Mary. We are indebted to John, that beloved and very sensitive apostle and special friend of the Lord, for preserving some of that electric drama that took place when the reality of the resurrection finally dawned on all of the loving and slow-comprehending mortal associates of Christ.

And He appeared first to Mary Magdalene in a dramatic moment that has no equal in all of earth's history. He lives! "Rabboni! My Master! My Lord!" Mary's shock must have been all-consuming. She could not have been simply casual when her Beloved Lord (Rabboni), whom she so recently saw brutally crucified, stood calmly before her, a living, vital Being, and addressed her in tenderest love.

It is this most significant moment on which, with the aid of very able textual collaborators, I have focused in this Easter Canata, with music that is hopefully worthy, as well as within the grasp of smaller, less-trained choirs, for whom it is primarily written.

"He lives, He lives, who once was dead. He lives, my ever-living Head."

Robert P. Manookin

Robert Manookin was born 12 April 1918 in Salt Lake City, Utah. He began his study of music at the age of eight and has studied with Frank W. Asper, Alexander Schreiner, J. Spencer Cornwall, and B. Cecil Gates. He is a graduate of Brigham Young University and received his master of music degree from the University of Illinois. After receiving his Ph.D. from the University of Utah, he accepted a position as assistant professor of music at Brigham Young University, where he taught music theory and composition until his call to serve a mission in New Zealand for The Church of Jesus Christ of Latter-day Saints in 1980.

Dr. Manookin has composed numerous works, including a piano concerto, sonatas for flute and for oboe, and many works for organ (three volumes of which are published as *Hymn Preludes*). He has also written extensively for vocal solo. By far his largest area of interest and composition is choral music. His choral compositions have been sung extensively by church and university choirs and are frequently performed by the Mormon Tabernacle Choir, both in concert and on their weekly broadcast. Dr. Manookin composed the music for the LDS Church's New Zealand Temple Pageant and special music used in the dedication of the Orson Hyde Memorial Gardens in Jerusalem in 1979.

Dr. Manookin is married to Helen Haugan and is the father of nine children.

THE BARLOW ENDOWMENT FOR MUSIC COMPOSITION was established at Brigham Young University in 1983 by Milton A. Barlow and his wife Gloria. The income from their gift is devoted to the encouragement and support of excellence in music composition. As a part of its activity, the Endowment sponsors an international competition each year. This year's competition is for choral music. This will be followed in rotation by music for wind symphony, chamber ensemble, and orchestra. The Barlow Endowment also sponsors Education Grants at Brigham Young University, Barlow Commissions of major composers and performing groups, and a program to assist LDS composers.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BYU HONORS STRING QUARTET

Mark Taylor, *violin*
James Waite, *violin*
Nancy Call, *viola*
Julie Bennett, *cello*

with

UNIVERSITY OF UTAH HONORS QUARTET

Shannon Hanks, *violin*
Michael Kelly, *violin*
Kathleen Foster, *viola*
Audrey Terry, *cello*

8:00 p.m.
Friday, April 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Quartet in B-flat Major, K. 172............Wolfgang Amadeus Mozart
(1756-1791)

Allegro spiritoso
Adagio
Menuetto--Trio
Allegro assai

University of Utah Honors Quartet

String Quartet No. 3, op. 22........................Paul Hindemith
(1895-1963)

Fugato: Sehr langsame Viertel
Schnelle Achtel: Sehr energisch
Ruhige Viertel: Stets fliessend
Mässig schnelle Viertel
Rondo: Gemächlich und mit Grazie

Brigham Young University Honors String Quartet

Octet in E-flat Major, op. 20....................Felix Mendelssohn
(1809-1847)

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Brigham Young University and University of Utah Honors Quartets

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC AT MIDDAY

Jacob Bos, *coordinator*

12:10 p.m.
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasie in F Minor . . . . Johann Ludwig Krebes

Darrell Stubbs, *oboe*
Parley Belnap, *organ*

A Carol . . . . Ernst Bacon

BYU Women's Chorus
Sandefur Schmidt, *conductor*
Elan McMahan, *accompanist*

Come, O Thou King of Kings . . . . arr. Merrill Bradshaw

BYU Men's Chorus
Mack Wilberg, *conductor*
Dwight Ostergaard, *accompanist*

Hymns of Glory, Songs of Praise . . . . Robert Leaf

Lamb of God . . . . Ludwig Lenel

Spring Song . . . . Linda Steen Spevacek

Duetto Buffo Di Due Gatti . . . . Gioacchino Rossini
(Comic Duie for Two Cats)

BYU Children's Chorus
Marlene Bachedler, *conductor*
Marcia Johnson Skousen, *accompanist*

Choral Prelude "Sleepers, Awake!" . . . . Bach-Ormandy

Allegro deciso . . . . George Frederick Handel

Symphony Orchestra
David Dalton, *conductor*

Awake and Sing! from Rabboni . . . . Robert Manookin

Combined Women and Men's Chorus
Mack Wilberg, *conductor*
Parley Belnap, *organ*

Christ the Lord is Risen Today . . . . arr. David N. Johnson

Combined Chorus, Audience,
Beehive Brass Quintet, and Organ
Mack Wilberg, *conductor*

1
Christ the Lord is ris'n today,
Alleluia!
Sons of men and angels say,
Alleluia!
Raise your joys and truimphs high;
Alleluia!
Sing, ye heav'ns and earth reply,
Alleluia!

2
Love's redeeming work is done,
Alleluia!
Fought the fight, the victory won.
Alleluia!
Jesus'agony is o'er.
Allelulia!
Darkness veils the earth no more.
Alleluia!

(continued on back)

3
Lives again our glorious King;
Alleluia!
Where, O death, is now thy sting?
Alleluia!
Once he died our souls to save;
Alleluia!
Where they victory, O grave?
Alleluia!

Friday, April 5, 1985

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BULLOCK VOCAL AWARDS

RECITALS

5:30 p.m. and 8:00 p.m.
Friday, February 1, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM
(5:30 p.m.)

Nessun Dorma, from *Turandot*............................Giacomo Puccini
(1858-1924)

Marcus Arbizu

Una furtiva lagrima, from *L'Elisir d'amore*.........Gaetano Donizetti
(1797-1848)

Tim Brewster

Czardas, from *Die Fledermaus*...........................Johann Strauss
(1825-1899)

Martha Diaz

Vissi d'arte, from *Tosca*...............................Giacomo Puccini

Robin Farnsley

Befreit, from *Fünf Lieder*, op. 39.....................Richard Strauss
(1864-1949)

Annette Frazier

Vesti la giubba, from *Pagliacci*.................Ruggero Leoncavallo
(1857-1919)

Keith Furrows

In Native Worth and Honor Clad,
from *Die Schöpfung*, Hob.XXI/2......................Joseph Haydn
(1732-1809)

James Murphy

Ombra mai fu, from *Serse*......................George Frideric Handel
(1685-1759)

Revenge Timotheus Cries, from
Alexander's Feast......................George Frideric Handel

David Warner

Adieu, forêts, from *Orleanskaya deva*.......Pyotr Il'yich Tchaikovsky
(1840-1893)

Martha West

One or more of the participants on this recital may be asked to sing again for the final recital at 8:00 p.m.. Participants on this recital have been asked to limit their performance to four minutes only.

* * * * *

PROGRAM
(8:00 p.m.)

*Ach, ich fühls, from *Die Zauberflöte*........Wolfgang Amadeus Mozart
(1756-1791)
Carol Ann Allred

Domirò sol, from *Don Carlos*..........................Giuseppe Verdi
(1813-1901)
Drinking.............................Traditional German--Northcote

Barry Bounous

Si mes vers avaient des ailes, from
Premier volume de 20 mélodies.................Reynaldo Hahn
(1875-1947)
Der hölle Rache, from *Die Zauberflöte*......Wolfgang Amadeus Mozart

Cheri Hancock

Amour viens aider, from *Samson et Dalila*,
op. 47....................................Camille Saint-Saëns
(1835-1921)
Seguidilla, from *Carmen*...............................Georges Bizet
(1838-1875)
Terri McKay

Must the Winter Come So Soon, from
Vanessa, op. 32...........................Samuel Barber
(1910-1981)
O mio Fernando, from *La favorite*..................Gaetano Donizetti

Katrina Millet

Io anchio la virtù magica, from
Don Pasquale..............................Gaetano Donizetti

To One Who Passed Whistling
Through the Night.......................Cecil Armstrong Gibbs
(1889-1966)
Lynette Owens

Sure on This Shining Night,
from *Four Songs*, op. 13.......................Samuel Barber

O Paradiso, from *L'Africaine*.......................Giacomo Meyerbeer
(1791-1864)

Ken Shelley

Il lacerato spirito, from
Simon Boccanegra............................Giuseppe Verdi

Als Bůblein klein, from
Die lustigen Weiber von Windsor..............Otto Nicolai
(1810-1849)

Michael Wadsworth

D'amor sul' alli rosee, from
Il Trovatore................................Giuseppe Verdi

Sin tu amor..................................Miguel Sandoval
(1903-1953)

Kath van de Graaff

Verrat, op. 105, no. 5..........................Johannes Brahms
(1833-1897)
Streite, Siege, from Cantata BWV 62.........Johann Sebastian Bach
(1685-1750)

Peter van de Graaff

*Si può, from *Pagliacci*......................Ruggero Leoncavallo

Jon Linford

(*Former Bullock Award Winners [not eligible for this year's award] have been asked to sing one number only for your enjoyment.)

Recitalists have been asked to sing two contrasting numbers (seven minutes total). One student will be selected for the Bullock Award for the 1985-86 school year. Others who are deemed to have reached "Young Professional" proficiency may be awarded full tuition performance awards or half tuition for "Strong University Soloists." Awards will be announced after panel deliberation following the recital We appreciate our permanent panel of judges--the voice faculty--as well as guest judges, members of the Bullock family, and especially Glade Peterson, General Director of the Utah Opera Company, and Lila Stuart, Professor of Voice at Stanford University, who has spent this week helping to prepare our singers for this recital. She and her accompanist, Josephine Gandolfi, will be presenting a recital tomorrow evening, February 2, at 8:00 p.m. here in the Recital Hall.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARK H. PETERSON, *composition*

Student of David H. Sargent and Merrill K. Bradshaw

in

SOPHOMORE RECITAL

8:00 p.m.
Monday, April 8, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

And the Instruments Shall Also Dance

Allemande
Courante
Sarabande
Gigue

Sharon Aldous, *flute*	Cheryl White, *violin*
Vera Loveless, *oboe*	Leeann Jolley, *violin*
Jacquelyn Parry, *clarinet*	JoAnne Rust, *viola*
Stephen Bennett, *bassoon*	Carolyn Cluff, *viola*
	Stuart Strauss, *cello*

All Creatures of Our God and King (Francis of Assisi)

Mark H. Peterson, *piano*

Social (In)Security

Past (Joy Anxious Joy)
Present (Waltz of the Numbers)
Future (Coming of a Better Way)

LoraLee Day, *flute*	JoAnne Rust, *viola*
John Tran, *violin*	Margaret Gardner, *cello*
Carolyn Holm, *violin*	Mark H. Peterson, *piano*

Thoughts of a Wayward CD*

Keith Bradshaw, *french horn* Randy Kartchner, *DX-7*
Mark H. Peterson, *compact disc player*

*Special thanks to Toto

INTERMISSION

I Need Thee Every Hour (Hawkes-Lowry)

Soprano I
Cathleen Barney
Melonie Paulson
Sherie North
Sandie Schrakenburg

Soprano II
Diane Eckery
Annette Harrison
Kristi Jenkins
Christine Mead

Alto I
Janice Smith
Connie Larson
Raelyn Cox
Katie Conroy

Alto II
Becky Woodworth
Diane Arrington
Marci McIntosh
Melissa Davis
Jannette Goodman
Lisa Bowen

Sunset

Soprano
Ruth Christensen
Lynnette Owens
Tenor
Karl Ebelin
Mark H. Peterson

Alto
Michelle Lindgren
Lora Lee Thompson
Bass
Dan Curriden
Barry Goldberg

Behold, I Am a Man
Mark McDonnell, *tenor* Mark H. Peterson, *piano*

Toccata: The Thief, the Master, and the Lord
David Ralphs, *organ*

When There Is Love at Home

Inspiration

On Obtaining Mercy
Mark H. Peterson, *piano*

Look to God and Live

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID CHRISTENSEN, *piano*

Student of Paul Pollei

in

SENIOR RECITAL

6:00 p.m.
Monday, April 8, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in A Minor, K. 310..................Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante cantabile con espressione
Presto

Sonata for Piano (1926)..............................Béla Bartók
(1881-1945)

Allegro
Sostenuto e pesante
Allegro molto

INTERMISSION

Etude-tableaux in E-flat Minor,
op. 39, no. 5.............................Sergey Rakhmaninov
(1873-1943)
Etude-tableaux in D Minor, op. 39, no. 8.........Sergey Rakhmaninov

Etude-tableaux in C Minor, op. 39, no. 1.........Sergey Rakhmaninov

Sonata in B Minor, op. 58...........................Frédéric Chopin
(1810-1849)

Allegro maestoso
Molto vivace
Largo
Presto non tanto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

SHARALYN STEERE, *piano*

Student of Robert Smith

Assisted by:

Robert Smith, *piano*

in

PREPARATORY RECITAL

8:00 p.m.
Saturday, April 27, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prelude and Fugue in D Minor, from
Das Wohltemperirte Clavier, BWV 875.....Johann Sebastian Bach
(1685-1750)

Sonata in D Major, K.576....................Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegretto

Ballade in F Major, op. 38..........................Frédéric Chopin
(1810-1849)

INTERMISSION

Twenty-four Preludes, op. 11......................Alexander Skryabin
(1872-1915)

No. 1: Vivace
No. 2: Allegretto
No. 4: Lento
No. 6: Allegro

Nocturne (Homage to John Field), op. 33...............Samuel Barber
(1910-1981)

Piano Concerto No. 3 in C Major, op. 26.............Sergey Prokofiev
(1891-1953)

Andante--Allegro

Mr. Smith, *second piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JULIE BENNETT, *cello*

Student of Julie Zumsteg

Assisted by:

Elan McMahan, *piano*

in

SENIOR RECITAL

8:00 p.m.
Saturday, May 4, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Variations in E-flat Major on "Bei Männern, welche Liebe fühlen" from *Die Zauberflöte*, WoO46.................................Ludwig van Beethoven
(1770-1827)

Sonate für Violoncello solo, op. 25, no. 3..........Paul Hindemith
(1895-1963)

Lebhaft, sehr markiert
Mässig schnell, Gemächlich
Langsam
Lebhafte Viertel
Mässig schnell

INTERMISSION

Sonata for Violoncello and Piano, op. 6..............Samuel Barber
(1910-1981)

Allegro ma non troppo
Adagio--Presto--Di nuovo adagio
Allegro appassionato

Hungarian Rhapsody, op. 68...........................David Popper
(1843-1913)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
and Composers Guild International

Presents

MERRILL BRADSHAW

"Composer of the Year"

in

A RECITAL OF HIS OWN MUSIC

8:00 p.m.
Tuesday, May 21, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Fantasy for Clarinet and Piano (1983)

Alan Portzline, *clarinet* Dan Perkins, *piano*

Love and Death: Four Elizabethan Lyrics (1981)
The Constant Lover (Suckling)
That Time of Year (Shakespeare)
Hymn to God the Father (Donne)

Donna Dalton, *soprano*
David Dalton, *viola*
Elizabeth Thomasson, *piano*

INTERMISSION

Foretaste for String Quartet (1984)

The Deseret String Quartet

Percy Kalt and Barbara Williams, *violins*
David Dalton, *viola*
Julie Bevan Zumsteg, *cello*

Three Pieces from *Ten Introspections on the Christ* (1985)*
Pieta
Wonderful
Manger Scene

Merrill Bradshaw, *piano*

Two Choruses from *The Restoration* (1973)
O Lord, I Would Hear Thy Word
And the Kingdom

University Chorale
Mack Wilberg, *conductor*

*Premiere performance

A reception will be held in room E-400 immediately following the recital.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JACQUELINE BENNETT, *piano*

Student of Robert Smith

in

JUNIOR RECITAL

8:00 p.m.
Friday, May 24, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata in B-flat Major........................Baldassare Galuppi
(1706-1785)

Toccata in D Minor...........................Baldassare Galuppi

Sonata quasi una fantasia in E-flat Major,
op. 27, no. 1.......................Ludwig van Beethoven
(1770-1827)

Andante--Allegro
Allegro molto e vivace
Adagio con espressione--Allegro vivace

INTERMISSION

Etude in A-flat Major, op. 25, no. 1...........Frédéric Chopin
(1810-1849)

Etude in F Minor, op. 25, no. 2................Frédéric Chopin

Etude in A-flat Major, op. posthumous..........Frédéric Chopin

Piano Sonata..................................Richard Cumming
(1928-)

Allegro deciso
Scherzo
Andante
Passacaglia: Allegro molto moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KENNETH L. SHELLEY, *tenor*

Student of Robert Downs

Assisted by:

Gretchen Hubbert, *piano*
David Christensen, *piano*

in

SENIOR RECITAL

6:00 p.m.
Friday, May 29, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Quella barbara catena..........................Francesco Ciampi
(ca.1690-after 1764)

Se meritar potessi.............................Domenico Bruni

Un guardo volgi a me...........................Benedetto Marcello
(1686-1739)

Miss Hubbert, *piano*

II

Six Songs, op. 7...............................Johannes Brahms
(1833-1897)

Treue Liebe
Parole
Anklänge
Volkslied
Die Trauernde
Heimkehr

Miss Hubbert, *piano*

III

Histoires naturelles (1906)....................Maurice Ravel
(1875-1937)

Le paon
Le grillon
Le cygne
Le martin-pêcheur
La pintade

Mr. Christensen, *piano*

IV

Sure on This Shining Night, op. 13, no. 3...........Samuel Barber
(1910-1981)

Ave Maria......................................Charles Gounod
(1818-1893)

My Life's Delight, from
Seven Elizabethan Lyrics, op. 12, no. 2.......Roger Quilter
(1877-1953)

Mr. Christensen, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ROWENA GREENWOOD, *soprano*

Student of Robert Downs

in

SENIOR RECITAL

8:00 p.m.
Thursday, May 30, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Music for a While, from *Oedipus*............................Henry Purcell
(ca.1659-1695)
What Can We Poor Females Do..............................Henry Purcell

Let Me Wander Not Unseen........................George Frideric Handel
(1685-1759)
Or Let the Merry Bells Ring Round..............George Frideric Handel

* * *

Va godendo, from *Serse*.........................George Frideric Handel

O del mio dolce ardor...................Christoph Willibald von Gluck
(1714-1787)
Fiero costume.................................Giovanni Legrenzi
(1626-1690)

* * *

Vergebliches Ständchen, op. 84, no. 4..................Johannes Brahms
(1833-1897)
Verborgenheit, from *Mörike Lieder*, no. 12...................Hugo Wolf
(1860-1903)
Zueignung, op. 10, no. 1.............................Richard Strauss
(1864-1949)

* * *

Ain't It a Pretty Night, from *Susannah*.................Carlisle Floyd
(1926-)

INTERMISSION

Rêve d'amour, op. 5, no. 2...........................Gabriel Fauré
(1845-1924)
Au cimetière, op. 51, no. 2..........................Gabriel Fauré

Sequidille, from *Trois mélodies*........................Manuel de Falla
(1876-1946)

* * *

Sleep Now, op. 10, no. 2............................Samuel Barber
(1910-1981)
I Hear an Army, op. 10, no. 3........................Samuel Barber

The Daisies, op. 2, no. 1............................Samuel Barber

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BRENDA ROBINSON, *piano*

Student of Doug Humpherys

in

STUDENT RECITAL

5:00 p.m.
Wednesday, June 5, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

French Suite No. 5 in G Major, BWV 816........Johann Sebastian Bach
(1685-1750)

Allemande
Courante
Sarabande
Gavotte
Bourrée
Loure
Gigue

Suite: Pour le Piano................................Claude Debussy
(1862-1918)

Prélude
Sarabande
Toccata

INTERMISSION

Sonata No. 15 in D Major, op. 28,
"Pastoral"..............................Ludwig van Beethoven
(1770-1827)

Allegro
Andante
Scherzo and Trio: Allegro Vivace
Rondo: Allegro ma non troppo

Ballade, op. 46...................................Samuel Barber
(1910-1981)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JOHN CHAMBERLAIN, *percussion*

Student of Ron Brough

Assisted by:

Miriam Jennings, *flute*
Ron Brough, *percussion*

in

SENIOR RECITAL

6:00 p.m.
Thursday, June 6, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Prisms for Flute and Marimba........................Robert Kreutz
(1922-)

With simple expression
Attaca
Folklike
Driving, energetic--Lyric and expressive
As fast as possible

The Love of L'Histoire............................Charles DeLancy
(1948-)

Music of the Day.....................................Bill Molenhof
(1952-)

Three Dances for Solo Snare Drum....................Warren Benson
(1924-)

Cretan Dance
Fox Trot
Fandango

Samba..Murry Houllif
(1947-)

Conversations for Timpani.........................John Serry, Jr.
(1940-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

ALAN L. PORTZLINE, *clarinet*

Student of David Randall

Assisted by:

Diana Portzline, *piano*
Clayton Williams, *piano*
Dan Perkins, *piano*
Julie Bennett, *cello*
Katrina Millett, *soprano*

in

SENIOR RECITAL

6:00 p.m.
Friday, June 7, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

Program

Duo, op. 15....................................Norbert Burgmüller
(1810-1836)

Allegro
Larghetto
Allegro

Diana Portzline, *piano*

Der Hirt auf dem Felsen, op. 129....................Franz Schubert
(1797-1828)

Andantino
Allegretto

Katrina Millett, *soprano*
Clayton Williams, *piano*

Fantasy for Clarinet and Piano....................Merrill Bradshaw
(1929-)

Dan Perkins, *piano*

INTERMISSION

Fantasie..Harald Genzmer
(1909-)

Adagio
Vivace molto
Lento e rubato
Presto, sempre con fantasia

Trio in A Minor, op. 114..........................Johannes Brahms
(1833-1897)

Allegro
Adagio
Andantino grazioso
Allegro

Diana Portzline, *piano*
Julie Bennett, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

GRETCHEN HUBBERT, *piano*

Student of Paul C. Pollei

in

SENIOR RECITAL

6:00 p.m.
Saturday, June 8, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Valses nobles et sentimentales....................Maurice Ravel
(1875-1937)

Kreisleriana, op. 16...........................Robert Schumann
(1810-1856)

Aussert bewegt
Sehr innig und nicht zu rasch--sehr lebhaft--
etwas bewegter--langsamer--adagio--erstes tempo
Sehr aufgeregt
Sehr langsam
Sehr lebhaft
Sehr langsam
Sehr rasch
Schnell und spielend

INTERMISSION

Variations on a Theme of Corelli, op. 42.....Sergey Rakhmaninov
(1873-1943)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

RUDDIGORE

gilbert and sullivan

8:30 p.m.
June 6, 7, 8, 11, 12
Northwest Patio
Franklin S. Harris Fine Arts Center

CAST
(in order of appearance)

	June 6, 8, 11	June 7, 12
Zorah, *a professional bridesmaid*	Carla Pratt	Mary McClelland
Ruth, *a professional bridesmaid*	Amy Bryson	Laura Mosher
Dame Hannah, *Rose Maybud's spinster aunt*	Ruth Christensen	Lori Day
Rose Maybud, *a sweet village maiden*	Stephanie Hills Asay	Pennie Peterson
Sir Ruthven Murgatroyd,* *(disguised as Robin Oakapple, a young farmer)*	Dennis Todd	Dennis Todd
Old Adam Goodheart, *Robin's and Ruthven's faithful servant*	Peter van de Graaff	Peter van de Graaff
Richard Dauntless, *Robin's foster brother and "best" friend*	James Murphy	Marcus Arbizu
Mad Margaret, *a very distracted and somewhat mad lady*	Kate Jensen	Lila Burrie
Sir Despard Murgatroyd, *Ruthven's real brother and present baronet*	Jay Thompson	Jay Thompson
Sir Roderic Murgatroyd, *a ghost and previous baronet of Ruddigore*	John Hansen	Matt Bean

* * *

Chorus of Bridesmaids

Amy Bryson
Ruth Christensen
Lori Day
Mindy Larkin
Barbara Marley
Lisa Marsh
Laura Mosher
Mary McClelland
Janet Ottesen
Tais Peterson
Carla Pratt

Men's Chorus/Ancestors

Marty Anderson
James Facer
Daryl Hague
Stephen C. Heidt
Shawn Hoopes
Brian C. Johnson
Russell Trueman Johnson
Glenn Marble
Mark McDonnell
Clayne Robison, Jr.
Douglas Savage
John Simmons

*according to Gilbert & Sullivan, "Ruthven" is pronounced "Riven".

Setting

act i

The fishing village of Redderring, Cornwall, England, in the late nineteenth century.

intermission

act ii

The Ruddigore Castle on the mountains above the village. The picture gallery. It is one week later.

ORCHESTRA PERSONNEL

David Dalton, *conductor*
Dan Perkins, *assistant conductor*

Violin I
Mark Taylor, *concertmaster*
Jean Hill
Ann Morrell
Laurie Olsen
Suzanne Ostler

Violin II
Karen Hales, *principal*
Jana Bunnell
Helene Kepas
DeeAnn Loomis
Linda Watkins

Viola
Nancy Call, *principal*
Carol Sue Ettinger
Lee Ann Jolley
Tracy Owens

Cello
Julie Bennett, *principal*
Cheryl Ann Call
Joan Kaufman
Monika Rosborough

Bass
Eric Hansen, *principal*
David Johnson

Flute/Piccolo
Cecilia Ballard
Vivian Harmer
Becky Lowe

Oboe
Vera Loveless
Carol Wagstaff

English Horn
David Lines

Clarinet
Alan Portzline
Cynthia Paine

Bassoon
Kathy Chamberlain
Jane Sylvester

Horn
Keith Bradshaw
Bill Highlands
Scott Walker
Kurt Cundick

Trumpet
Tracy Steffel
David Fullmer

Trombone
Michael Bennett
Rene Guiterrez

Timpani
Keeley Wolsey

Percussion
Morey Day

pre-opera concert

Chamber Music Serenade

7:30 p.m.

Soloists and numbers to be announced.

Serenade by BYU Spring Symphony

8:00 p.m.

David Dalton, *conductor*
Dan Perkins, *assistant conductor*

The program will be selected from the following repertoire and announced the evening of the performance.

Concerto for Organ in F Major, op. 41V....George Frideric Handel
(1685-1759)

Allegro
Andante
Adagio
Allegro

David Chamberlain, *organ*

Eight Russian Folk Songs..........................Anatol Liadov
(1855-1914)

Religious Chant
Christmas Carol
Plaintive Song
Humorous Song
Legend of the Birds
Cradle Song
Round Dance
Village--Dance Song

Overture to *The Hebrides* (Fingal's Cave).......Felix Mendelssohn
(1809-1847)

Concerto for Violin and Orchestra No. 4 in D Major,
K. 218...........................Wolfgang Amadeus Mozart
(1756-1791)

Allegro (Kyshana Lowe, Mark Taylor, *soloists*)
Andante cantabile (Angela Olpin, Laurie Olsen. *soloists*)
Rondeau: Andante grazioso--Allegro ma non troppo
(Karen Hales, Jenny Oaks, *soloists*)

Production Staff

Director	M. Christensen Heppinstall
Assistant Director	Michael Thorstensen
Producer	Clayne Robison
Conductor	David Dalton (June 6,7,11), Dan Perkins (June 8,12)
Musical Director and Chorus Master	Dan Perkins
Choreographers	Steve Gray, Colleen Hawkes
Rehearsal Accompanists	John Simmons, Dwight Ostergaard
Technical Director	Bruce Duerden
Production stage manager	Lori Gray Lindsey
Scenic/Lighting designer	Donald Steward
Costume designer	Dixie Crystal
Costumer	Sandy Gray
Dialect Coach	Kim Fantetti
Technical Crew	Performance Services
Publicity	Maria Ellis
Publicity photographer	Mark Philbrick
Box office	Paul Duerden
Poster design	Kelly Boren
Video	Samuel Carr

Special thanks to Samuel Carr, Pennie V. Peterson, Lila Burrie, and John Simmons.

Please, no photographs or recording may be made during the performanc unless special arrangement has previously been made.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

JUDY FLETCHER, *violin*

Student of Barbara Williams

Assisted by:

Jayne Galloway, *piano*

in

PREPARATORY RECITAL

4:00 p.m.
Friday, June 15, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata No. 1 in G Minor, BWV 1001............Johann Sebastian Bach
(1685-1750)

Adagio
Presto

Concerto No. 1 in C Major, Hob. VIIa/1..........Franz Joseph Haydn
(1732-1809)

Allegro moderato
Adagio
Presto

Sonata No. 2, op. 31.................................Paul Hindemith
(1895-1963)

Leicht bewegte Viertel
Ruhig bewegte Achtel
Gemachliche Viertel
Fünf Variationen über das Lied, Komm, lieber Mai v. Mozart

Introduction et tarantelle, op. 43...............Pablo de Sarasate
(1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

LAURA BARRUS, *piano*

Student of Richard Anderson

Assisted by:

Becky Leung, *piano*

in

SOPHOMORE RECITAL

4:00 p.m.
Monday, June 17, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Toccata in E Minor, BWV 914..................Johann Sebastian Bach
(1685-1750)

Moderato
Un poco allegro
Adagio
Fuga

Sonata No. 3 in A Minor, op. 28...................Sergey Prokofiev
(1891-1953)

INTERMISSION

Sonata in C Major, K. 330..................Wolfgang Amadeus Mozart
(1756-1791)

Allegro moderato
Andante cantabile
Allegretto

Piano Concerto in A Minor, op. 54..................Robert Schumann
(1810-1856)

Allegro affettuoso

Becky Leung, *second piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BEVERLY MORGAN, *piano*

Student of Robert Smith

in

FRESHMAN RECITAL

6:00 p.m.
Tuesday, June 18, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor, BWV 807......Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrée I and II
Gigue

Sonata No. 24 in F-sharp Major, op. 78........Ludwig van Beethoven
(1770-1827)

Adagio--Allegro ma non troppo
Allegro--Vivace

INTERMISSION

Ballade in A-flat Major, op. 47....................Frédéric Chopin
(1810-1849)

Small Suite for Piano...............................Arlen L. Card
(1961-)

Dark Caprice
Grief

Toccata, op. 15..................................Robert Muczynski
(1929-)

Suggestion diabolique, op. 4, no. 4..Sergey Prokofiev--Hirschfield
(1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KENT HAKARI, *trumpet*

Assisted by:

Jayne Galloway, *piano*
Robert Peterson, *trumpet*
David Fullmer, *trumpet*
Mark Ammons, *trombone*
Kevin Denison, *tuba*

in

GRADUATION RECITAL IN MUSIC EDUCATION

6:00 p.m.
Friday, June 14, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Sonata for Trumpet and Piano..................Kent Wheeler Kennan
(1913-   )

Movement I: With strength and vigor

Jayne Galloway, *piano*

Rondeau..............................Jean-Joseph Mouret--King
(1682-1738)

The Entertainer.........................Scott Joplin--Frackenpohl
(1868-1917)

Robert Peterson, *trumpet*   Kent Hakari, *horn*
David Fullmer, *trumpet*   Mark Ammons, *trombone*
Kevin Denison, *tuba*

Symphony No. 1....................................Kent Hakari
(1957-   )

Introduction and Allegro
Andante
Scherzo prestissimo
Allegro maestoso

Concerto for Trumpet in E-flat Major..................Kent Hakari

Allegro
Adagio
Allegro

Chamber Orchestra
Laurie Olsen, *conductor*

CHAMBER ORCHESTRA PERSONNEL

Violin I
Michael Hendricksen
Suzanne Ostler
Paul Abegg
Amy Jacob

Violin II
Laurie Olsen
Derek Gibb
Diane Thomas
Dianne Lewis

Viola
Nancy Call
Tracy Owens
Michelle Bash
Carol Dalrymple

Cello
Julie Bennett
Monika Rosborough
Ipo Sing

Bass
Eric Hansen
Todd Farris

Flute
Vivian Harmer

Oboe
Vera Loveless

B-flat Clarinet
Lora Sorensen

Bassoon
Jane Sylvester
J. Mark Smith

Horn
Linda Seamons
David Fullmer

Trumpet
Kurt Hayes

Trombone
J. Mark Ammons

Timpani
Mary Shambaugh

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Mack Wilberg, *conductor*

8:00 p.m.
Friday, June 14, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

I

Magnificat in B-flat Major........................Giovanni Pergolesi
(1710-1736)

Magnificat anima mea Dominum
Deposuit potentes de sede
Gloria Patri

My soul doth magnify the Lord
And my spirit doth rejoice in God my Savior.
For He hath regarded the lowliness of His handmaiden:
for behold, henceforth all generations shall
call me blessed.
He has put down the mighty from their seats, and
exalted the humble and meek.
He has filled the hungry with good things, and the
rich He has sent empty away.
Glory be to the Father, and to the Son, and to the
Holy Ghost.
As it was in the beginning, is now, and ever shall be;
world without end, Amen.

II

Two Choruses from *The Restoration*................Merrill Bradshaw
(1929-)

And in the Days of These Kings
And the Kingdom

III

Psalm 86.......................................Gustav Holst
(1874-1934)

Michael Austin, *tenor*

Short Festival Te Deum..............................Gustav Holst

IV

Dance, Gal, Gimme the Banjo......................Robert De Cormier

Riddle Song from *Fancies*...............................John Rutter

Hava Neytzey B'Machol...........................Israeli Folk Song,
arr. Maurice Goldman

PERSONNEL

Violin I
Mark Taylor
James Waite
LeeAnn Jolley
Suzanne Ostler

Viola
Nancy Call

Cello
Julie Bennett

Bass
Eric Hansen

Organ
Kelvin Smith
Julie Farmer

Oboe
Vera Loveless

Flute
Vivian Harmer

Harp
Janet Bensing

Timpani
John Chamberlain

Solo Quartet
Lynnette Owens
Lila Burrie
Mark Ammons
Jon Sedgwick

Accompanists
Dwight Ostergaard
Kathy Brewer

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

STUART STRAUSS, *cello*

Student of Julie Zumsteg

Assisted by:

Jackie Bennett, *piano*

in

JUNIOR RECITAL

6:00 p.m.
Monday, June 17, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Suite No. 3 in C Major, BWV 1009..........Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrée
Gigue

Cello Concerto in C Major, Hob. VIIb/I..............Joseph Haydn
(1732-1809)

Moderato
Adagio
Allegro molto

Après un rêve, op. 7, no. 1.......................Gabriel Fauré
(1845-1924)

Requiebros.................................Gaspar Cassado
(1897-1966)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MARTHA POWLEY, *violin*

Student of Barbara Williams

Assisted by:

Ellen Powley, *piano*

in

PREPARATORY RECITAL

6:00 p.m.
Monday, August 12, 1985
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Il cimento dell'armonia e dell'inventione
concerti, op. 8, no. 3, "L'autunno"..........Antonio Vivaldi
(1678-1741)

Allegro
Adagio molto
Allegro

Sinfonia: Adagio, from *Cantata,* BWV 156,
Ich steh mit einem Fuss im Grabe.....Johann Sebastian Bach--Wier
(1685-1750)

Concerto in G Major for Violin,
K. 216..............................Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondeau: Allegro

Pavane pour une infante défunte..........Maurice Ravel--Kochanski
(1875-1937)

Liebesfreud...............................Fritz Kreisler
(1875-1962)
Liebeslied................................Fritz Kreisler
Schön Rosmarin............................Fritz Kreisler

Millionaire's Hoedown.........................Herman Clebanoff
(1917-)